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SPEECH AND THE DOMINANT CULTURAL PATTERN

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WE read and hear frequent criticisms based on a comparison between the speech of educated Englishmen and educated Americans, of English statesmen and American statesmen. The speech of Americans, some critics say, is inferior; some, even, that it is uncultured. Many of the same critics advocate an arbitrarily imposed standard of speech for America, based on a form of speech of southern England. It is with a discussion of these criticisms, with an explanation of the cultural reasons for the essential differences between English and American speech, and with the effort to impose a speech standard upon America different from our present general standard that this paper deals.

In an effort, then, to understand what determines standards, let us examine those influences which result in the culture of a people. The culture of a people, in its various ramifications, is a result of dominant social influences over an extended period of time. The dominant social group, with its ideas, ideals, and practices, if it is dominant long enough, influences the subordinate social groups until these ideas, ideals, and practices become in the main the accepted standards of the whole. This influence is observable in the shaping of religion, of ethics, of art, of education, of manners. Professor George Boas, in *Our New Ways of Thinking*, says, "Standards become socially prevalent when they express the ideals of the socially prevalent class." [1] Speaking of ethical standards—and the same may be applied

[1] George Boas, *Our New Ways of Thinking* (Harper and Bros., 1930), 48–49.

to standards in general—he further states, "As for the choice of ends and their harmonization, who is to govern such matters except that group which happens to be dominant in society? There never has been any other way of doing this, and there will never be." [2] In a discussion elsewhere of utilitarian standards, Boas asks and answers the following question: "What, then, is its foundation as a standard? Simply its utility to that group of people who happen to be in control of society." [3]

Exemplifying the growth of opinion and standards from history, he observes,

> In Greece the people who made opinion, the freemen, were property owners, and one can see that at any time the ownership of the tools and materials of production carries with it the control of society—not a new observation by any means. Since the Greek gentlemen not only owned the tools and materials of production, but the producers as well—who were slaves, the control of society rested in the hands of men who had nothing to do but enjoy themselves and rule. As standards are an abstraction (or idealization) of the actual life of an individual or group, and as the dominant group will always try to impose its standards on society as a whole (and usually succeeds), the Greek standards were those of the leisure class.[4]

Another writer, V. G. Simkhovitch, presents the same idea of mass control of attitudes in civilization, as follows:

> What does the element of continuity in a civilization represent? What does the continuity of its religion or its morals or its habits or its laws or its art or its science imply? Nothing else but the continuance—conscious or unconscious—of specific attitudes. The controlling significance of the traditional attitude of the masses has been sensed and accepted as a matter of course by innovators interested in bringing about some fundamental change as well as by conservatives hostile to any change.[5]

Thus, as will be exemplified more fully later, the dominant social group, the group with prestige and power, is responsible for standards and the growth of cultural attitudes.

Leonard Bloomfield, in *Language*, traces specifically the influence of dominant social groups in the growth and development of the English language. He points out that the speech of the dominant political-social group, if it is powerful enough and if its power is

[2] *Ibid.*, 135.

[3] *Ibid.*, 45.

[4] *Ibid.*, 51.

[5] V. G. Simkhovitch, "Approaches to History," *Political Science Quarterly*, Volume 44, 1929, 487.

sufficiently lasting, eventually obliterates the speech of the weaker groups.

Using the word "upper" or "dominant" language to identify that of the "conquering or otherwise privileged group" from the "lower" language spoken by the "subject people," he says, "The practical background of this process is evident. The upper language is spoken by the dominant and privileged group; many kinds of pressure drive the speaker of the lower language to use the upper language." [6] In illustrating, he continues, "The whole territory may end by speaking the upper language: Latin, brought into Gaul around the beginning of the Christian era by the Roman conquerors, in a few centuries crowded out the Celtic speech of the Gauls." [7] Bloomfield makes the general statement that

> In all cases . . . *it is the lower language which borrows predominantly from the upper.* Accordingly, if the upper language survives, it remains as it was, except for a few cultural loans, such as it might take from any neighbor. The Romance languages contain only a few cultural loan-words from the languages that were spoken in their territory before the Roman Conquest; English has only a few cultural loan-words from the Celtic languages of Britain, and American English only a few from American Indian languages or from the languages of nineteenth-century immigrants. . . . It is interesting to see that where English in North America has superseded Dutch, French, or Spanish as a colonial language, the Colonial language has left much the same traces as any other lower language.[8]

It is well to note, before leaving this phase of the subject, that if the dominant group is not large, as in the case of the Norman-English conquerors, the influence of the conquering group will be slow and there will be an infusion from the lower group which will result in a mixture of the speech of the two groups. All language history, as well as the history of culture in general, shows this dominating and extinguishing influence of the prestige-group.

In the light of this brief but representative history, and cursory but conclusive definition of what determines cultural standards, let us compare present-day England and America to see if there is any essential social and political difference which results in different attitudes affecting standards of speech in the two countries. Let us first consider England, its social traditions, its present system, and dominant social group.

Contemporary England is politically a strange mixture of aris-

[6] Leonard Bloomfield, *Language* (Henry Holt & Co., 1933), 462.
[7] *Ibid.*, 463.
[8] *Op. cit.*, 464.

tocracy and democracy, and is socially a system based on class. The tradition of the English system is one of lower classes dominated by an aristocracy. While today the lower classes are represented politically, the dominant prestige-group continues to be an aristocracy. This dominant group has, as a class, its education, its *noblesse oblige*, its codes, its standards, in many respects distinct from the classes below it.

For our present discussion it is unnecessary to consider this group aside from its relation to speech. This English upper class is brought up in a tradition of culture and of manners directly related to speech. There is distinctly a speech of the educated upper class, generally different from the general usage of the other classes, though many members of the "lower" group may be able to speak the "upper" language when occasion demands. It is well to note that adherence to a definite standard of good speech of a specific kind is one of the marks of a gentleman of the upper class. This speech is an attribute of his social position, education, and general culture as a member of this class. For him to descend from that position would be to step out of the category of a gentleman.

Inbred in the tradition of the class system, the lower classes accept this distinction between classes, with its difference in speech and other things, without much question. No charge of affectation is leveled by the workman at the speech of a member of the upper class with whom he may come in contact. He accepts the differences of speech with as little question as the differences in education and social position. While the schools are, decade by decade, imposing upon him some of the characteristics of the language of the dominant group, he nevertheless has his own dialect or class speech which he uses generally in association with other members of his class.

The standard speech of the upper class English group is, to a considerable degree, uniform, and is generally lacking in such sectional differences as are found in American speech of educated persons. Its standard is based on class tradition and preference, perhaps originally taking its pattern from the upper class speech of London, which does not render it basically any less provincial or essentially more cultured than the general better American usage. Concerning the provincial, Bloomfield says, in relation to standard languages: "In most instances they have grown out of the provincial type that prevailed in the upper class of the urban center that became the capital of the unified nation; modern standard English is based on

the London type, and modern standard French on that of Paris." [9]

What must be borne in mind, if this interpretation is to be understood, is that the culture and the cultural standards of England and America are not the same and that their difference lies basically in a difference in social system, a difference in group ideals, a difference in tradition, and a difference in the groups of dominant social influence. The question cannot be dismissed summarily, as many would have us believe, on the basis of "cultured English speech" and "vulgar American speech," but must be understood in the light of an older, established English culture and a newer, developing American culture. The question does not resolve itself into one of culture or lack of culture, but rather into one of understanding two different cultures.

In contrast with England, what have been the social tradition, the political system, the group ideal, and the dominant social group in America which have influenced all things cultural, including speech?

Our general social tradition begins with a revolt against monarchy, and continues with the ideal of a system based on democracy, equal social and political rights for all people. While our national history opened with a social system which included an aristocracy, the dominant middle class group, struggling to tame the wilderness from coast to coast, out of the very habits of their existence more than out of the philosophy of democracy, became imbued with the spirit of a great democratic ideal which is more than anything else characteristic of America and has become the most dynamic influence in things social, and hence, cultural, penetrating to the very core of our national life. The growth and eventual influence of this pioneer, democratically-inspired group predominated over the earlier system of a landed aristocracy, and its ideals, a new democratic form, became the ideals of the nation. That our ideal of democracy, based on "liberty and well-being of the masses," is unique, is attested to by Frederick Jackson Turner, who says, "This conception has vitalized all American democracy, and has brought it into sharp contrasts with the democracies of history, and with those modern efforts of Europe to create an artificial democratic order by legislation." [10]

That the later immigration did nothing to destroy, but rather, strengthened the pioneer influences, is mentioned by the same author.

[9] Leonard Bloomfield, *Language*, 483.

[10] Frederick Jackson Turner, *The Frontier in American History* (Henry Holt and Company, May, 1928), 266.

> The democracy of the newer West is deeply affected by the ideals brought by these immigrants from the Old World. . . . It meant to them, as to the American pioneer that preceded them, the opportunity to destroy the bonds of social caste that bound them in their older home. . . .[11]

That the importation of foreign labor to turn the wheels of our modern industry did nothing to change our social attitudes is shown by Kallen, who says, "With it have come other facts, of which the most important is that industry keeps the United States a country of pioneers." [12]

In discussing social position, it would be erroneous to say that America today has no aristocracy. As Albert J. Nock, in *Our American Upper Class,*[13] points out, America has a moneyed aristocracy made up of "big" business and professional men. There is, however, a difference between an aristocracy in fact and a socially accepted aristocracy. The members of the great middle class, the socially dominant group, the democratically impelled class, do not recognize and will not recognize an aristocracy as distinct or socially better than themselves. Admission into the moneyed class is the accident or opportunity which is open to all and toward which most strive. There is no aristocracy of education, for education is open to all. As a matter of fact, the international banker of today was the laborer or shopkeeper of yesterday; and the scholar of today, the second generation of the bookkeeper or mechanic.

Then, too, according to Nock, there are no distinct characteristics other than money which single out the moneyed aristocracy from poorer fellow Americans. Having so lately risen from the middle class group, they have no distinguishing code of ethics, of ideals, of manners, or other qualities of culture different from the mass.

This raising of the social level for the whole group, with consequent enlargement of cultural opportunities for all, not balanced by a better taste and higher sense of values in the money-prestige group, has had something of an effect in leveling out our values. There are no general upper class and lower class values, but a fairly general common denominator of values, certainly not of the lowest. This leveling has affected all things cultural, including speech. But it must not be forgotten that the leveling is from the bottom up as well as from the top down, and that while something is lost in the

[11] *Ibid.*, 263.

[12] Horace M. Kallen, *Culture and Democracy in the United States* (Boni & Liveright, 1924), 219.

[13] *Harpers*, Jan., 1932.

process, *much is gained*. Speaking of the effects of democracy, George Santayana has said, "For whatever practical dangers we may see in this terrible leveling, our esthetic faculty can condemn no actual effect; its privilege is to be pleased by opposites, and to be capable of finding chaos sublime without ceasing to make nature beautiful." [14]

The future for American values need not oppress one as hopeless if considered in the light of another American mass ideal, that of self-improvement. As McClure has said, "Self-criticism, ambition, and vigor are characteristic of America. With a gift for progress unprecedented and unparalleled in the history of any people, we set about to improve ourselves. Our eyes are always fixed on the ideal." [15]

It is the great mass of Americans motivated by the principles and ideals of democracy which constitutes our dominating social group and which gives direction to our national life. As Kallen says,

> A commonwealth's explicit and overt ideals, consequently, are its directive soul; the standard-giving factors of its actual life. They stand, regardless of all perversion, regardless of appropriation by special classes in defense or prosecution of their special interests or manipulation in behalf of invisible and nefarious power or privilege, for what the nation as a whole conceives itself as being or as liking to be. They may be facts, they may be illusions, but in so far as they are acknowledged at all, they operate directively. . . .[16]

An assumption in our democratic ideal is that theoretically, at least, all men have social position or have the possibility of gaining social position. Theoretically, one honest, industrious citizen is as good as any other. McClure speaks of this fact and of its effect.

> In Plato's *Republic* only soldiers and philosophers had social position. The Middle Ages added lawyers, doctors, and theologians. In modern times we have added men of business, industry, and the applied arts. The democratic ideal of equality has penetrated to the core of our national life. The result has been a leveling of values. . . . When values cannot be equalized in reality they are equalized in appearance. We dignify the commonplace in the interest of social self-respect.[17]

And it must not be lost sight of that this dynamic democratic

[14] George Santayana, *The Sense of Beauty* (Charles Scribner's Sons, 1896), 112.

[15] M. T. McClure, "Externalism in American Life," from *Essays in Honor of John Dewey* (Henry Holt and Co., 1929), 209.

[16] Horace M. Kallen, *Culture and Democracy in the United States*, 46–47.

[17] *Op. cit.*, 208.

ideal is not without its cultural element. Almost thirty years ago George Santayana pointed this out, in the statements,

> In the leading political and moral idea of our time, in the idea of democracy, I think there is a strong aesthetic ingredient, and the power of the idea of democracy over the imagination is an illustration of that effect of multiplicity in uniformity. . . . Democracy, prized at first as a means to happiness and as an instrument of good government, was acquiring an intrinsic value; it was beginning to seem good in itself, in fact, the only intrinsically right and perfect arrangement. A utilitarian scheme was receiving an aesthetic consecration. . . . Equally natural and noble, but no less superstitious, is our own belief in the divine right of democracy. Its essential right is something purely aesthetic.[18]

This phase of the discussion may be summed up in the statement that America is a democracy distinct in type and ideal from other social systems and, dynamically impelled by the dominant social group in the furtherance of that ideal, has moved and is moving in the direction of a distinctive culture, dissimilar to that of the country from which it has taken its English language. And if American culture is to be sympathetically understood, and if mistakes of seeking to impose upon America the standards of another culture are to be avoided, these simple facts must be observed.

To go more specifically into the implication of America's dominant social group ideal upon speech is our next concern. To begin with, it is worth mentioning that the earlier cultural influence of the New England states has been eclipsed by more general nation-wide education and standards. Your American revolts against any cultural distinction that may bear vestiges of class distinction. He accepts without criticism differences in speech between North and South, because here there is no question of class or of violation of the democratic ideal. His democracy is one of union in diversity. As Kallen says, "In essence, therefore, Democracy involves, not the elimination of differences, but the perfection and conservation of differences. It aims, through Union, not at uniformity, but at variety. . . ."[19] However, the American will generally not tolerate an American who speaks British. When he is thrown into contact with such a person, he is strongly suspicious that the person with the British accent is trying to put himself into a superior class. Among his associates he feels comfortable only with persons lacking affectation or arrogance.

As different from the middle class Englishman, the American

[18] George Santayana, *The Sense of Beauty*, 110, 111.
[19] Horace M. Kallen, *Culture and Democracy in the United States*, 61.

hates and fears customs and manners different from the great level. Great difference in manners is interpreted as affectation, and he who is adjudged guilty becomes desocialized.

Your American is a highly co-operative and social creature. As Boas says,

> In modern times, as we know, co-operation is not merely desirable, it is essential. . . . We clamor for things which will break down the walls of privacy; we want to live the lives of others; we want others to live our lives. Down with walled gardens, with closed doors, with drawn curtains; we must live and die in public. The newspaper interview, publicity, the radio, the social worker, the autobiographical novel, organized play, tours *en masse*, "just one big family." [20]

The broader range of human association and co-operation as found in the American system means naturally greater social relation through speech. For speech, according to social-psychologists, is essentially a function of social adjustment and control. In America, for a person to depart too widely from the generally accepted level of speech disrupts social adaptation and effective control, thus defeating the primary function of speech. An example of this is the American college professor of English, or of other branches of learning, particularly in large urban communities. Conditioned, as he is, to the general social attitudes, and fully aware of the consequences of seeming affectation and pedantry, he makes no effort to talk differently from the engineer, lawyer, banker, or doctor with whom he associates, or the shopkeepers with whom he trades. His language may be more direct, precise and correct than his associates, in a way that will be largely unnoticeable to them. He is, perhaps unconsciously, aware that if he steps apart from the general social group he will seem less human than his fellows. In the main, the influence of the democratic ideal has caused him not to want to appear essentially different from his fellow Americans. Perhaps this is not, after all, unfortunate. It is but significant of his general social attitude reflected in his manners as a whole.

It might seem at first glance that this general culture leveling with no peaks at the top is socially and culturally unfortunate. It may, however, not be so. The influence upon speech has been, perhaps, one of raising the whole level.

This discussion of social influences as determining standards raises the question as to whether under our present system, with its dominant social group, the imposition of a higher standard of speech

[20] George Boas, *Our New Ways of Thinking*, 54, 55.

can be effective. The history of language and general cultural growth and change points decidedly to the negative. In the light of this history and its interpretation by philosophic interpreters, estheticians, historians, and linguists, we may safely say that the possibility of imposition of a standard can come only from a dominant social group. A group of teachers, therefore, setting up a standard, even if their number be legion, cannot hope to stand out against the dominant group. By their very acceptance and use of a standard markedly different from the mass, they will set themselves apart and incur the hatred and distrust of the larger group. Professor Boas comments on this trait in human nature, " . . . Human beings, . . . have a habit of disliking the unusual. They disapprove of it, and show their disapproval either by ridicule or by persecution." [21] I. A. Richards, discussing the justification of theories of values says,

> . . . To bring the level of popular appreciation nearer to the consensus of best qualified opinion, and to defend this opinion against the damaging attacks, . . . a much clearer account than has yet been produced, of why this opinion is right, is essential. These attacks are dangerous, because they appeal to a natural instinct, hatred of "superior persons." The expert in matters of taste is in an awkward position when he differs from the majority. He is forced to say in effect, "I am better than you. My taste is more refined, my nature more cultured, you will do well to become more like me than you are." [22]

All language history points conclusively to the fact that weaker speech groups are wiped out under the dominance of the powerful group and, therefore, any minority group in America, lacking such social dominance, cannot, in the setting up of a speech standard, hope for any other fate. Speaking of those who condemn American culture and who would impose upon our society the culture of Europe, Kallen says, "They seem to fancy that the 'intellectual life' or 'the creative life' is a content rather than an activity, and that that is no culture or bad culture which does not express the age of the landed gentry and illiterate peasants rather than the age of the moneyed bourgeois and lettered proletarians." [23]

Does this conclusion imply that there is no hope for the raising of the cultural speech level in America? Not in the least. The cultural level of speech will be raised, perhaps, as a part of the growth of American culture; not by a direct imposition of the standards of

[21] George Boas, *Our New Ways of Thinking*, 16, 17.

[22] I. A. Richards, *Principles of Literary Criticism* (Harcourt, Brace and Company, 1924), 36–37.

[23] Horace M. Kallen, *Culture and Democracy in the United States*, 253.

the few, but by a more indirect process of growth. Commenting on the growth of general culture, Kallen states, "Cultural values arise upon the confrontation, impact, and consequent disintegration and readjustment of different orders, with the emergence therefrom of new harmonies carrying unprecedented things in their heart." [24]

There is always an educated group which, while in speech not essentially different from the mass, speaks somewhat better than that mass. The hope would seem to lie here. Violently different speech will create hostility. A slightly more perfect form of one's own speech may be enticing and stimulate imitation. A statement by Bloomfield seems to confirm this opinion:

> In any group, some persons receive more imitation than others; they are the leaders in power and prestige. Vaguely defined as they are, the different groups make similarly one-sided adoptions. Every person belongs to more than one minor speech-group; a group is influenced by the persons who, along some other line of division, belong to a dominant class. Among his occupational companions, for example, a speaker will imitate those whom he believes to have the highest "social" standing. To take the extreme case, when a speaker comes in contact with persons who enjoy much greater prestige, he eagerly imitates not only their general conduct, but also their speech. . . . Every speaker, and, on a larger scale, every local or social group, acts as an imitator and as a model—as an agent in the leveling process. . : . But the privileged castes and the central and dominating communities act more often as models, and the humblest classes and most remote localities more often as imitators.[25]

Bloomfield speaks of the influence of speech centers in the changing of speech. "The central town becomes a *speech-center,* whose forms of speech, when there is not too much weight against them, become the 'better' forms for a whole area of the surrounding country." [26] These are defined as centers where groups assemble to attend church or lectures or Chatauquas, or go to hear plays, etc. Those who travel to the centers carry away with them over a wide area some slight variations which they have thought desirable and have imitated.

> The adjustments are largely minute and consist in the favoring of speech-forms more often than in the adoption of wholly new ones. A great deal of adjustment probably concerns non-distinctive variants of sound. . . . On these visits they learn to avoid the strikingly divergent forms of their domestic speech, replacing them by forms that do not call forth misunderstanding or mockery.[27]

[24] *Ibid.*, 210.
[25] Leonard Bloomfield, *Language*, 476-477.
[26] *Ibid.*, 478.
[27] *Ibid.*, 477.

It might be said that with the decline of the Chatauqua and increased use of the radio and general attendance at talking moving pictures, something like the speech centers have been multiplied a hundred thousand fold. Every small town, every home, has become a speech center where slightly better, though an accepted speech, may be heard and imitated. In this connection it is to be noted with interest that the general speech of the talking moving picture does not deviate as widely from the general level of speech as does stage English. It seems to be somewhat closer to the speech of the dominant group and, therefore, its refinements are more likely to be imitated. It is also worth noting that when one of the broadcasting companies imposed a standard form of speech upon all its announcers, there were many public cries of affectation and effeminacy. Now that broadcasting companies are more liberal in speech policy, and the speech of announcers conforms more nearly to the common usage, there is again more likelihood of imitation and sound speech influence for the better.

All the thousands of schools are speech centers in which teachers with socially accepted, not essentially different, though more nearly perfect speech, are imitated and their influence carried to the home.

In these indirect influences, rather than in any direct attempt to impose a standard, lies our hope of general improvement of the cultural level of speech in America.

MEASUREMENT OF SPEECH VALUES

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I. Foreword

A. *A Classroom Record*

NOT long ago ten students from a class in speech at Western Reserve University found on the student bulletin board the following record of the effect of speeches they had delivered:

Speaker No.	1	2	3	4	5	6	7	8	9	10
Rs	—.23	+.43	+.41	+.50	+.25	+.36	+.75	+.72	—.05	+.76
Rank for Rs	9	5	6	4	8	7	2	3	10	1
Rb	+.08	+.19	+.22	+.37	+.25	+.18	+.31	+.37	+.21	+.19
Rank for Rb	8	6	4	1	3	7	2	1	5	6

B. *The Meaning of Measurement of Speech Values*

They had been told what these percentages meant. They understood that the rankings were not the subjective grades of a teacher in a classroom. To them "Rs" was a statistical expression which measured the effect of their speeches on belief in terms of the shifting opinion of fellow students in an audience which exactly duplicated the life speech situation; and "Rb" represented a measure of the total effect on the original bias of that audience. They needed only to understand that if the speech had received the value of 0.00, it would have represented the situation of an absolute standard in which all influences toward positive or to negative are equal; and that any variation from zero represented the influence of the speech. They could see that in shifting belief in an audience (Rs), speaker number 10 was slightly better than speaker number 7 and than speaker number 8, but much less effective in changing the net bias (Rb). And surprisingly enough speaker number 4, while only fourth in rank in shifting opinion (Rs), actually tied for first in effect on audience bias (Rb).

These students had learned that this effect could be true because, while speaker number 10 might be effective in strengthening previous opinion, speakers number 7, number 8, and number 4, could be more effective in changing over the original neutral opinions or in obtaining reversal of position. It may have struck some of them that it was not only important to shift opinion by strengthening it, but it is even more important to re-align opinion in more permanent forms of ultimate bias; for strengthening of opinion apparently obeys different psychological laws than change of opinion.

C. *Value of Measurement*

The teacher of speech will at once recognize the value of thus concentrating the attention of the student upon audience opinion, and upon an objective analysis of the effect of his speech upon it. The speeches of the student to convince or to actuate can become sincere attempts to influence directly the opinions of the people immediately before him. The classroom becomes an actual audience, just as in a vital life situation. Instead of the subjective measurements of the classroom teacher, called grades, we can supplement the academic rankings with an objectively statistical measurement of the speaker in terms of audience reaction. A device that combines motivation of student interest with objectifying of academic grading has obvious value.

D. *The Function of This Article*

But to do all this, the teacher of speech—and perhaps we should specify more exactly the instructor who teaches principles of speech organization—must understand the rather simple statistical procedures involved. It is the function of this article to explain the meaning of "Rs" and "Rb," and to describe the simple formulae which they represent, so that in other colleges and universities, this measurement may be made easily available for classes in speech, as well as for student speaking before outside groups.

E. *Limitations in Measurement*

We should note first perhaps that the use of these measurements has two limitations. They are applicable only to speeches which affect belief or action. Consequently, at best the formulae can be employed for only a small part of many fundamental courses in speech—and not at all, in some colleges; or they are usable in specialized courses in argumentation, debating, and others concerned with communicative speech. Nor are the formulae likely to be useful to those who treat student speeches as mere classroom exercises, with hypothetical or theoretical audiences, wherein the student makes no attempt to affect sincerely the belief of the very audience before him.

F. *Scope of the Article*

This article will therefore discuss formulae by which to measure audience reaction in a classroom in which the student speaker sincerely attempts to influence belief or action of his audience.

G. *Means of Recording Opinion Reaction*

A further preliminary consideration in measuring audience reaction is the means of recording audience opinion. My own preference is for the standard shift-of-opinion ballot developed at Western Reserve University, and described as to form and use in previous articles[1] in the QUARTERLY JOURNAL OF SPEECH. In form this ballot has three initial categories for recording opinion "Before Discussion"—as "Affirmative," "Negative," and "Undecided"—and five

[1] H. S. Woodward, "Measurement and Analysis of Audience Opinion," *Q.J.S.*, Vol. XIV, No. 2 (Feb., 1928), 94–111; William A. D. Millson, "Problems in Measuring Audience Reaction," *Q.J.S.*, Vol. XVIII, No. 4 (Nov., 1932), 621–637.

final categories for recording opinion "After Discussion" (as "Strengthened-Affirmative," "Affirmative," "Undecided," "Negative," and "Strengthened-Negative"). This permits the original Affirmative opinions to shift opinion in three different ways—"Strengthened," to "Undecided," and to "Negative"; the original "Negative" opinions, similarly; and the original "Undecided" opinions in two different ways—to "Affirmative," or to "Negative." This form of ballot therefore permits an analysis of eight different types of shift of opinion within an audience during discussion. Every shift of opinion—whatever the type—is given the numerical value of one (1). With this ballot, we may analyze the number of opinions remaining unchanged, the number strengthened and the number shifted; and we may compare the shift of neutral opinions with the shift of those who took a definite position. This form of ballot was the result of experiment with various forms; it has proved to be most serviceable in experimental studies[2] of audience reaction.

H. *Two Types of Opinion Reaction Measured*

With such a ballot, there are two kinds of opinion reaction which can be measured and which should be distinguished for clarity before discussing the formulae which apply to both. The first type of opinion reaction we may label as the Audience Bias; this is the status of opinion, or the attitude of the audience, or the total distribution in the categories at any moment, or the static net effect of discussion, or the change in status of opinion due to speaking. The second type of opinion reaction we may name Opinion Shift; or the flux of opinion during discussion, or the dynamics of audience reaction. On first thought it might seem that an accurate measurement of the change of Bias and of the Opinion Shift would measure the same values, since the shift produces the final bias. An analysis of thousands of ballots indicates, as the record heading this article indicates, that the two values are separate and distinct. The speaker may secure many shifts of opinion, but change no bias; the shift of opinion may all lie in strengthening original opinion, which intensifies but does not change the audience bias. Similarly, the movement of originally Undecided opinions may cause considerable shift of opinion, which is confined to that group alone.

[2] William A. D. Millson, "Audience Reaction to Symposium," *Q.J.S.*, Vol. XXI, No. 1 (Feb., 1935), 43–53; "Problems in Measuring Audience Reaction," *Q.J.S.*, Vol. XVIII, No. 4 (Nov., 1932), 621–637; and "Experimental Work in Audience Reaction," *Q.J.S.*, Vol. XVIII, No. 1 (Feb., 1932), 13–30.

II. The Formula for Measuring Shift of Opinion

NOTE: This formula is designed to measure statistically in terms of an absolute standard the efficiency of the speaker in securing reaction.

A. Terms of the Formula.

1. As = total shift of opinion toward the affirmative.
2. Ns = total shift of opinion toward the negative.
   (N. B. For the Woodward ballot, a "shift of opinion" is any movement of opinion from the original position toward negative or affirmative—from affirmative, undecided, and negative—produced by a speech or debate. Every shift is given the value of 1.)
3. n = total number voting in the audience.
4. Rs = audience reaction in terms of shift of opinion.

B. Basis of the Formula.

1. The formula expresses what would be true in an ideal situation of *equal operating conditions* which so operate that tendencies to shift opinion toward the affirmative would exactly equal the tendencies to shift opinion toward the negative.
   a. Under such conditions, As:n::Ns:n, or
   $$As/n - Ns/n = \frac{As - Ns}{n} = 0.$$
   The net shift of opinion is divided by the number of the audience members in order to give proper weight to varying numbers in different audiences.
2. Any influence of the speaker will be a variation from 0.

C. The formula is expressed as follows:
$$Rs = \frac{As - Ns}{n}$$

D. As an example we may take an audience of 100, with an opinion distribution and a reaction as follows:

1. Theoretical Distribution and Reaction under Equal Operating Conditions

	Before Discussion	After Discussion	To Aff.	To Neg.	Unchanged
Affirmative	25	50	15	5	5
Negative	25	50	5	15	5
Undecided	50	..	25	25	..
Total	100	100	45	45	10

2. $$Rs = \frac{As - Ns}{n} = \frac{45 - 45}{100} = 0$$
3. If the factor of the single speaker is added to these equally operating conditions, there would be a variation to plus or minus representing his effectiveness in changing belief.

E. Rs under equal operating conditions will give an absolute value of 0, with limits of variability from plus 1 to minus 1. It is therefore a criterion by which speaking can be statistically exaluated from 0 to ±1.

F. If there are two or more speakers on the same subject for the same audience, we may employ the following formula in terms of equally operating conditions.

1. Terms of the Individual Formula:
   a. Ar = Affirmative ratio, or the portion of the shift due to the affirmative speaker.
   b. Nr = Negative ratio, or portion of shift to a negative speaker.
   c. As = Amount of the affirmative shift.
   d. Ns = Amount of the negative shift.
   e. n = Total number of voters.
2. Basis of each formula for individual influence—
   a. Under equal operating conditions,

   $As = Ns$, and $As + Ns = n$, and $As = \frac{n}{2}$, and $Ns = \frac{n}{2}$, and $2As = n$, and $2Ns = n$, so that we have $\frac{2As}{n}$ for Ar and $\frac{2Ns}{n}$ for Nr, each equaling 1.

   b. If all factors are equal, the affirmative and negative speakers should each get one-half of the total possible shifts of opinion.
3. The formulae are expressed as follows:
   a. $Ar = \frac{As}{n/2} = \frac{2As}{n} = 1$
   b. $Nr = \frac{Ns}{n/2} = \frac{2Ns}{n} = 1$
4. The limits of variability for Ar are zero and +2; for Nr, zero and —2.
5. Variations from absolute values of 1 represent preponderant factors toward affirmative or negative, either in the original attitude of the audience, or in the influence of the speakers and environment.
6. Applied to the example above, we have:
   a. $Ar = \frac{2As}{n} = \frac{2 \times 45}{100} = \frac{90}{100} = .9$
   b. $Nr = \frac{2Ns}{n} \quad \frac{2 \times 45}{100} \quad \frac{90}{100} = .9$

   (Equal values under equal operating conditions, along a scale from 0 to ± 2)

III. The Formula for Measuring Status of Opinion

In measuring the influence of a speaker, we may need to determine the status of opinion distribution before and after the discussion in terms of an absolute standard. We may need to determine the initial bias of an audience and accurately evaluate the influence of the speaker. The following formula is designed to measure status of opinion.

A. Terms of the Formula:
1. Ab = affirmative bias.
2. Nb = negative bias.
3. n = total number voting.
4. Rb = audience reaction in terms of bias.

B. The Formula, devised in terms of equal operating conditions as before, becomes: $Rb = \frac{Ab-Nb}{n}$

C. Applying this audience bias formula to the example above:

	Affirmative	Negative	Undecided	Rb
Before Discussion	25	25	50	0
After Discussion	50	50	..	0
Total Gain	25	25	..	0

NOTE: $Rb = \frac{Ab-Nb}{n} = \frac{25-25}{100} = 0$ before the discussion, and $\frac{50-50}{100} = 0$ after the discussion.

D. Under conditions of extreme bias toward the affirmative and a shift toward the negative, we can give this example:

	Affirmative	Negative	Rb
Before Discussion	80	20	+.6
After Discussion	60	40	+.2
Total Gain	—20	+20	.4

NOTE: Before discussion, $Rb = \frac{80-20}{100} = \frac{60}{100} = .6$

After discussion, $Rb = \frac{60-40}{100} = \frac{20}{100} = .2$

In terms of change of bias the speaker for the negative can be credited with .4; speakers may be compared on the basis of change in status of opinion during the speech, and between limits of 0 to 1.

IV. SUMMARY

A. *Use of the Formulae for Research*

Not only can speakers be compared with the same audience on different subjects as to shift values (a dynamic opinion index), or as to change of bias values (a static opinion index) in an impartial and objective statistical procedure, but the reactions of several different audiences to the same speaker can be compared (to form a type of opinion "profile" for the speaker). Audiences can be compared relative to reaction to subject, giving useful data for Rb and Rs profiles.

For one speaker, the Rb difference should be the better measured in giving the net effect of his speech. To compare two speakers

or teams on the same subject to the same audience, the better measure should be measures of shift change (Rs, or Ar or Nr), since the bias is constant. If speakers use different subjects, the formulae measure both effect of choice of subject (the bias initially) and of the speaking (shift and Rb difference). But since the bias is a fairly constant factor for the same audience—being due to deep attitude sets and reaction tendencies—the factor of initial bias expressed in choice of subject cancels out in comparisons of speakers and audiences. If more than one speaker appears before the same audience on the same subject, the formula measures the influence of other speakers added to that of the one tested, since that is part of the speaking environment during the discussion.

B. *Values in the Classroom*

The formulae meet in the classroom the same need found in the experimental field—an objective mathematical expression of the effect on an audience, independent of the subjective judgment of the observer (teacher). The speech can cease to be a class exercise; it becomes a vital speech designed for the immediate audience. The judgment of the teacher is kept in the background—it is supplemented by a measure which destroys the atmosphere of the classroom. Nor does the teacher longer parade forth with the equivalent of a Major Bowes amateur hour and with a classroom gong. The speeches are motivated by a desire to reach the audience—not to secure an academic grade from the instructor.

C. *Objections to Classroom Use*

One objection to the use of such a formula and procedure—other than those referred to at the beginning of this article—might be that the selection of subject would give some speakers an initial advantage in original bias. This is true; but part of the job of speaking is selection of subject for the particular audience, and in general the same audience is fairly consistent in bias reaction to various subjects, along liberal (affirmative) or conservative (negative) lines.

Another obvious possibility is that the students may be guilty of voting sabotage; they might not co-operate in expressing sincere opinion change. This can be avoided by the explanation and preparation of the instructor; our experience at Western Reserve University has been that the speakers themselves desire sincere expression of opinion on the ballot, and approach their task with the vigorous enthusiasm once reserved for the actual audience in a life situation.

In conclusion, we incorporate an "Audience-Reaction Record Sheet," which was constructed for serviceable posting of results of classroom speaking, with the accompanying "Key," or explanatory note.

One of the secondary purposes of this article, but for which there is an earnest hope, is that it may in some measure serve to encourage other teachers of speech to apply objective and scientific procedures in the study of their field.

AUDIENCE REACTION RECORD SHEET[3]

No. of Course: Name of Instructor:

				Before Discussion		After Discussion		During Discussion		*Measurement* Shift			Status		
No.	Date	Subject	(n)	(Ab_1)	(Nb_1)	(Ab_2)	(Nb_2)	As	Ns	Rs	Ar	Nr	Rb_1	Rb_2	Rb
1															
2															
3															
4															
5															
6															
7															
8															
9															
10															

KEY

I. Formula for measuring shift of opinion: $Rs = \frac{As - Ns}{n} = 0.$

TERMS: As—the total number of shifts of opinion toward Affirmative from the original position; Ns—the total number of shifts of opinion toward the Negative from the original position; n—the total number of Affirmative, Negative, and Undecided reactors; Rs—measure of the shift of opinion in an audience in terms of an absolute standard of equal operating conditions, under which any variation from zero is an expression of the effectiveness in causing shift of opinion during the discussion. Variation limits are 0 ± 1.

[3] Permission to use this form is granted herewith to any teacher of speech who may wish to apply these formulae in the classroom or in experimental work; and upon request, mimeographed copies of the Western Reserve University form will be sent to each applicant, within reasonable limits as to number.

II. Formulae for measuring change in status of opinion:

$$Rb_1 = \frac{Ab_1 - Nb_1}{n} \quad \text{and} \quad Rb_2 = \frac{Ab_2 - Nb_2}{n} \quad \text{and} \quad Rb = Rb_2 - Rb_1 = 0.$$

TERMS: Ab_1—bias toward the Affirmative indicated by total number of voters for Affirmative before the discussion; Ab_2—Affirmative bias or votes after the discussion; Nb—Negative bias; Rb—measure of the change in distribution of opinion in terms of an equal absolute standard. Variation limits are 0 ± 1.

III. Formulae for measuring individual effectiveness in shifting opinion:

$$Ar = \frac{2AS}{n} \quad \text{and} \quad Nr = \frac{2NS}{n} = .1$$

TERMS: Ar—Affirmative ratio or portion of shift due to Affirmative speaker; Nr—Negative ratio, or portion of shift due to Negative speaker. Variation limits are 0 and 2.

This Record Sheet is designed for use in classes in Speech to record statistical measures of the influence of the speaker in changing belief. Belief may be recorded effectively on the Woodward shift-of-opinion ballot published by Western Reserve University.

MEANING OF THE DATA

The statistical expression for each speaker represents the measure of his influence upon the audience in changing belief. Each figure of Rs and Rb must be related to zero point, which would be the statistical expression if the influences and tendencies toward Affirmative and Negative in a speech situation were exactly equal. Any variation from zero is a measure of the influence of the speaker, and this measure may vary from 0 to plus or minus 1. Ar and Nr are used to determine the influence of single speakers under conditions of debate on the same proposition; here each figure must be related to the absolute value of 1, and these formulae have the statistical limits of 0 and 2. The formulae provide objective measures by which speakers may be compared in terms of audience reaction; metaphorically, they permit us to weigh a speech on the scales of audience opinion.

SPEECH FROM THE EVENING HIGH SCHOOL ROSTRUM

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A MAN of scholarly eminence was once asked the qualities he considered most essential to the successful pursuit of learning. He named four—a good brain, persistence, patience, and a sense of humor. No other field of public speech calls more insistently for these qualities, combined with an explorative ingenuity, than does the building of a course of study for public speech in the evening high school.

If it be true that speech and rhetoric, even on secondary and collegiate levels, only slowly attain the stability that has accrued to other core subjects from long accepted usage, how much more truly this statement applies to speech in the evening school! This sector of the educational front, badly dented by the onslaught of economic restrictions in school and college budgets, holds its own with the greatest difficulty. Relatively few of the nation's evening high schools have continued to offer instruction during the depression years, and few of these, in turn, have offered public speech. It is from these few survivors that we must draw the problems and solutions affecting the stabilization of this form of public speech teaching.

Some cursory acquaintance with the set-up of the Albany Evening High School, from which much of this paper is drawn, is necessary at the outset. This school operates with a regular administrative, counseling, and teaching staff four nights each week, from Monday through Thursday. Courses in some thirty subjects are offered to an enrollment of 2000 students in single or double periods running from seven o'clock to eight or nine o'clock, depending upon the nature of the course. There are two semesters, October to March, and March to June, the latter for the purpose of fitting candidates for a secondary school certificate for the New York State Regents' examinations.

Three major problems presented themselves in the early stages of organizing the course of study for the public speech section, meeting two nights of each week. They grouped themselves around the central difficulties of: (1) divergent academic backgrounds; (2) varying ability levels, from the standpoint of intelligence; and (3) wide spread in the extremes of age. These three problems were and will be peculiar to evening high school classes for inherent reasons. The evening high school is an exceedingly democratic institution. Entrance requirements and minimum scholastic standards of the day high school and college largely do not apply here, and consequently the task of arranging homogeneous groups is an intricate one, and sometimes impossible.

The fact that the average high school operating in the evening cannot compel attendance, plus the need for a minimum enrollment to open a course, and the fact that the instructor must, in one sense, "sell" the course, necessitates groupings not exactly ideal.

Extreme academic heterogeneity was the most apparent quality

in the group herein discussed. Some of the students lacked a unit or two of high school credit for graduation; some were high school graduates; others had collegiate experience in professional and liberal arts institutions ranging from one year to graduation; a few possessed advanced degrees.

Then, there was no definite machinery for separating individual students on the basis of intelligence quotients, because of the minimum enrollment requirement. This offered a problem in the matter of integration of the quality of the work with the ability of the students, as a group, to receive it. Certain minimum scholastic standards having been met, the student of wide literary and social background had to pursue the same type of work as one whose opportunities along those lines were definitely less rich.

The differences in age which the evening high school instructor must face, in view of the democratic educational purposes of the schools, is expectedly wide, but when a single class spans the ground between the limits of 17 and 60, there is a definite problem. The greater extent of social and academic experience, natural concomitants of age, introduced a factor which demanded attention.

No one of these problems was capable of satisfactory solution. However, some aids did become apparent. Public speech has the tendency to bring to the foreground any cultural weaknesses in the speaker. To overcome embarrassment and to prevent undue timidity, an analysis of the points of strength in material and style of each student was necessary. Individually, then, they were used to illustrate their special talents as well as to indicate weaknesses common to the group.

Whatever may be said about the democratic qualities of our schools and educational philosophy, there can be no question about the truth of the assertion that there is no such thing as a democracy of intelligence. Inability to make groupings based upon ability ratings necessitated an internal regrouping with the best, the median, and the poor groups held securely in the instructor's mind. Actually, three courses of study, fitted to individual differences, were made up, and each student carefully held to the program which his intelligence and desire for progress suited best.

Age in an individual is a static quality. Nothing could be done to re-arrange a group running from 17 to 60 in a new manner to provide a median of 30 from which there would be very slight deviation. Accordingly, in the presentation of material as well as in

the matter of assignments, topics were allowed with careful attention to gradation of interests in terms of age. But particularly, a strong effort made at the start to establish an *esprit de corps,* and this being successful, a feeling of comradeship that extended beyond the bounds of the classroom was established with excellent results. Thereafter, criticism flowed freely and was received intelligently.

The class began with a membership of twenty-five, twelve of whom were men and thirteen women. Most remarkable was the wide range of professional and occupational training they represented. Consider the fields: engineering, banking, accountancy, a liberal arts student of the Universität Friederich der Grosse in Berlin, several secretarial and sales people; a scattering of high school graduates, unemployed; a medical college student; and a number of women best designated by the appellation "housewives," all of whom are active in the social, charitable, and literary organizations of the city.

A composition such as this naturally included a wide range of objectives in the course. Included in information culled from a questionnaire were the following requests: review of English grammar; study of figures of speech; the practice of extemporaneous speech with the attainment of fluency as a primary objective; some study of the elementary tools of logic; various forms of public address; the study of the formation and nature of public opinion; vocabulary building; some spelling; and some philology, with emphasis on word derivations, especially from Teutonic languages.

The fundamental principle which guided the building of this course of study was that each unit must meet the criterion that it develop power and not stress mastery in subject content.

Therefore, to meet as many of these needs as would profitably interest the majority of the section, and taking into consideration the teacher's scholastic fitness to offer acceptable instruction in the desired fields, the following outline of units was drawn up for use in what was frankly an experiment:

> A brief, intensive review of English grammar, stressing fundamentals; systematic vocabulary building; study of the elementary mechanics of speech; weekly speech clinics for the correction of major speech difficulties; the oral interpretation of prose and verse literature; parliamentary practice; some work on debate; and a unit on English philology. Newspapers were also studied to trace the development and direction of their influence in the molding of public opinion.

Although there was no one textbook which satisfied both the course of study requirements and the widespread scholastic differences of the class, several good reference works were adopted and used extensively.

A speech correction chart, developed early in the course, proved of great value to everyone by the expedient of using it to rate such items as quality of voice, posture, selection of speaking material, and effect upon audience. These charts, after being used as the bases of oral criticism, were usually delivered to the speaker concerned at the end of the exercise.

If the success of the course be gauged by the attendance record of the group, measured in terms of continued interest shown by attendance and participation, then it has met its purpose. It has stressed the general linguistic values of good English and the social usages thereof in a manner which emphasized the practical rather than the theoretical possibilities.

There have been seven general objectives toward which some progress has been made: speech defect elimination; cultivation of proper mental and physical attitudes for speech; extraction of social values from speech; vocabulary study of the English tongue, as well as some grammar and philology; the oral interpretation of literature; the development of a self-critical attitude on the part of the speaker; and finally, an approach that went from the specific to the general in constructive criticism.

That the evening high school as a field for development in public speech is a rich one is evident; that its future demands upon students of research in rhetoric and practitioners of speech will be heavy seems assured.

THE INDIANA SPEECH TEACHER-TRAINING SITUATION

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IT is my purpose to trace briefly the development of speech teacher-training in the public school system of Indiana. A few years ago, speech courses were not offered in the public schools of this state. In some of the schools, especially those in the rural communities, at stated times recitations, declamations, and rough-and-ready types of debate were heard; and in some communities literary

societies and dramatic clubs provided a modicum of self-expression in our field of speech. It was the day of the itinerant teacher of "elocution," who, like the Sophist of ancient Greece, sat for a time at the feet of one supposed to be a master and then went out to disseminate what little of knowledge and of training he may have gleaned.

Quite early some colleges and universities began offering elementary and at times, perhaps, ill-conceived courses in speech. But the dependence of some forms of the literature of power upon adequate, enriching interpretation through voice, diction, and action, became more apparent; and the intimate and vital relation of the spoken appeal, private and public, to the life of the people generally came to be recognized more fully. Then in some secondary schools, elementary courses in oral English, parliamentary procedure, dramatics and debate were hesitantly introduced. For the most part, these courses were elective; and in many instances these incipient attempts yielded no credit toward graduation. Of course, some colleges and universities refused to honor these credits in speech.

But naturally, as the educational values of public school courses in our field began to be more intelligently grasped by administrators, the necessity for adequately trained teachers became more apparent. Now, one of the first requirements made by the State Board of Education looking toward the solution of this problem is based upon the assumption that *teachers of English should offer generally the work in public speaking or speech.* Accordingly, in recent years, candidates for the license to teach English have been obliged to present credit from acceptable institutions for at least three semester hours in speech. But no stipulation was ever made, it seems, as to the *nature of the course or courses* yielding these three credit-hours in our field.

As one result, we have been facing the anomaly of teachers of English conducting classes in phases of speech work of which they have little or no knowledge and for which they certainly have no training. The boys and girls in the schools have, of course, suffered the tragic consequences.

Here is an excerpt from a recent letter written me by a teacher of speech in one of our Indiana institutions of higher learning:

> I have on my desk at the present time inquiries from several who have graduated . . . in recent years and are now teaching in various high schools of the state and are at a loss to know how to proceed to organize a speech

course. These girls graduated with licenses in English and have now been requested to develop speech courses by their administrators. One girl graduated last year. She had one course in speech . . . She told me she had been requested to teach a course in dramatics next semester. The only dramatic work she ever had was that which she got in this one elementary course in speech . . . when the members of the class produced a play and spent about two weeks on Drummond's play manual. This girl never took part in a dramatic production and now is being not only allowed but requested to handle a course in dramatics!

Worse yet, for years in our speech field courses have been offered by teachers of chemistry, agriculture, music, history, and other subjects, and even by school administrators—by those without any training whatever *in any phase* of speech! Here is a letter I have just received. Is it too much to infer that the very program herein proposed is suggestive at once of the administrative attitude, in some instances, toward our work, and of the lack of teacher-training in many a community?

Could you please send me suggestions and information that you would consider helpful for conducting a speech class, senior year high school? The course is to be practical—one month of general speech, debating, oratory, etc.; one month of dramatics; one month, senior class play; one month, commencement speeches. We are not planning to use a textbook, but would appreciate suggestions for reference books, plays and dramatic selections, class projects, and any other helps.

Now, the implications of this Indiana situation are surely enough to give us pause. Apparently the speech work of the public school is considered so incidental or so unimportant that any intimate knowledge of it is unnecessary. And as for teacher-training in the subject—"publish it not in the streets of Ascalon!" Surely that attitude is not taken toward other subjects generally!

But our problem is yet more complicated and difficult of solution. A few years ago, largely through the education and the agitation promoted by the State Speech Association, the State Board of Education began issuing a speech teacher's license on the basis of at least twenty-four hours credit in the subject. We felt certain that great progress had been made toward the recognition and elevation of our work in the secondary schools. It was believed that this speech-license provision ultimately would place work in our field upon a basis comparable with that of English composition or of literature.

But the arrangement for this license in speech has not been a source of happiness without alloy to those offering teacher-training courses in our field. For in the first place, the secondary schools

able and willing to employ teachers with speech licenses have been only few in number. Worse yet, in the second place, some undergraduate candidates, although interested primarily in teaching speech, nevertheless deliberately have chosen to secure the English license because they have been confident that they could thus qualify for any speech work the school administrators might care to offer. As already indicated, that license in English required but three semester hours of credit in *any phase* of our work. As a consequence, by reason of this commission of every English teacher, on the basis of his *three-hour credit* in speech, to conduct courses in our field as freely as might the teacher with, say, *thirty hours credit in* our field, speech departments trying to train teachers for really efficient work in the secondary schools have found their efforts nullified, if not made ridiculous.

Be it said in this connection that a few years ago a committee of educators, after careful study particularly of the English curriculum in the Indiana schools, recommended to the Board of Public Instruction that the candidates for the English license be required to earn at least nine hours of credit in speech. But that movement proved abortive.

And now, for about three years especially, the Legislative Committee of our State Speech Association has tried to bring pressure to bear upon the State Board of Public Instruction in respect to this anomalous speech situation.

A short time ago, upon recommendation of a large and representative committee, the State Board changed the requirements affecting the teaching of speech by holders of the license in English. I quote from a letter dated December 10, 1935, from C. L. Murray, Director of Teacher Training:

> Beginning January first, 1937, the State Board of Education will require ten semester hours of composition (written and oral), fifteen semester hours in literature, and two semester hours of methods of teaching English, for the English license. The composition work shall be divided five semester hours of each written and oral composition or six semester hours of one and four semester hours of the other.

Now it is obvious that practically the increase in the speech credit required of the English teacher after January first, 1937, is but *one* hour. It will be observed, too, that the requirement is in "Oral Composition." That term seems ambiguous in this connection; and it probably will be construed as including possibly discussion,

extempore speaking, debate, speech composition, speech for the occasion, radio speaking, and even courses in interpretation!

While this slight improvement is to be acknowledged thankfully by those in charge of speech-teacher training, it is obvious that the problem remains about the same: first, *the teaching of speech by those without an hour of credit in the subject;* second, *the teaching of any phase of speech by holders of the English license, requiring after January 1, 1937, only four, five, or six hours in oral composition.*

And the ugly implications in this condition remain practically unchanged!

Now, a number of solutions for this speech problem have been suggested. Recently, for illustration, an Education Department inquired whether the Speech Department would arrange for an examination, possibly in the sophomore year, of College of Liberal Arts students seeking license to teach *in any subject.* Such an arrangement might yield some good for all concerned. But it was explained that experience would not warrant promising more than merely approximate results. It would seem, moreover, that attaching to such a series of examinations are some very unhappy implications: for instance, it is obvious that the basis for such an arrangement is the conviction that certain training in speech fundamentals and perhaps in extempore speaking especially, is highly desirable for the teacher of *every subject.* If so, would it not be better, would it be other than fair, to require all candidates for teachers' licenses *in any field* to have a minimum credit in speech? Is there any other subject or training considered useful or necessary for the teacher put thus upon the uncertain examination basis proposed?

Another obvious implication is in the fact that some without speech training would be able to pass such an examination, of necessity cursory. We may well ask whether the passing of the examination by even a very few, might cast somewhat of a reflection upon the speech course the deficient ones would be obliged to carry, if not upon the work of the department generally.

Another suggested temporary solution would require a credit of at least three hours in that phase of speech to be taught; e.g., for the teaching of debate, at least three hours' debate credit from an acceptable institution. This arrangement was urged recently upon an officer of the State Board.

It is believed, however, that under present conditions, such a

requirement might, for obvious reasons, curtail greatly the amount of speech work now offered in the secondary schools. That is, we cannot require more teacher-preparation in our field without lessening the amount of work in the subject now offered in the secondary schools. A number of humiliating implications attach to this phase of the situation.

Now, again, our Indiana Speech Association has urged the State Board of Education to require every teacher conducting any kind of speech work to hold credit for at least *twelve* or *fifteen* hours distributed in, say, three phases of our subject.

Such a requirement made operative in three or four years could be met relatively easily with at least a speech minor by those now preparing to teach. Of course, for the larger high schools the present arrangement for a speech license would meet the need better. Meantime, teachers already licensed in other subjects could qualify for the teaching of speech by pursuing, say, in summer schools, courses in our field.

But viewed in the large, considerable progress has been made in respect to our speech cause. We have ground for confident hope that existing conditions so tragic in their consequences to many of our high school youth will be removed eventually. For illustration: over a considerable period of years, in connection with the Annual Teachers Convention at Indianapolis, the speech and the English teachers have met in cordial joint session. For some years, indeed, the English teachers' representative has permitted or requested the representative of the speech teachers to select the speaker and on occasion to arrange the program for this joint session. The speakers at these joint sessions consistently for several years have stressed the necessity for a larger recognition of speech work generally in the public schools. This co-operation is almost certain to yield ultimately a greater interest in speech courses conducted by those properly prepared.

Another ground for hope is in the difference often observed between the speech work done by the students under the nondescript teacher and that done by the teacher trained in the subject adequately. In many communities the test, "By their fruits ye shall know them," is challenging attention.

This review may be disappointing by reason of the slow progress made, but we believe that our ideals concerning teacher-training for speech work in the public schools of Indiana are not beyond hope of realization relatively soon.

SELECTING A TEXTBOOK FOR THE FUNDAMENTAL HIGH SCHOOL SPEECH COURSE

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WE high school speech teachers are pretty much in the habit of saying that there is no satisfactory speech text on the market. Most of us use Woolbert and Weaver's *Better Speech*, not because we are completely satisfied with it, but because we have not found anything to take its place. Harcourt and Brace, who publish the book, say that it is probably used in two out of every three high schools offering speech courses and that it has sold 225,000 copies since its original publication. Some teachers are now using Gough, Rousseau, Cramer, and Reeves' book entitled, *Effective Speech*. According to Harper and Brothers, its publishers, this text has been adopted in more than three hundred fifty high schools and seventy colleges and universities since its publication six years ago. Only recently a speech book was put out by Lippincott which has attracted quite a bit of attention. It is the text, *Speech*, by Hedde and Brigance. The publishers state happily that this book was adopted in over one hundred cities within three months after a summer publication date. Here are three popular books which certainly should be considered when we discuss a text for the fundamentals course.

However, it might be advisable to approach our problem inductively. Suppose we attempt to set up a few criteria for the selection of a text.

In the first place, the book should certainly cover the subject-matter which we want to present. Just what the subject-matter should be for the beginning speech course it is not easy to determine. Some teachers favor a survey course, others a course in the fundamentals of voice and action, others a course which emphasizes public speaking. Taking as a pattern the fundamentals course outlined by the Michigan Committee, we find that the major stress is on voice, action, language, and thought, but that all types of speech activity are utilized in teaching the fundamentals. If we were to follow this course of study, then, it seems that a book somewhat broad in scope would be most helpful. Such a text would have a further advantage in that it could be used for advanced work in public speaking, oral reading, debate, and dramatics; provided, of course, that it handled these subjects adequately.

There are available texts to fit all needs as far as the breadth of subject-matter is concerned. The three that I have already mentioned (*Speech, Better Speech,* and *Effective Speech*) are extensive in scope, including both work in the fundamentals and in the various types of speech activity. In my opinion these books are definitely first class. There are a number of books offering only the fundamentals. Rousseau and Cramer have just published such a text with the title, *Effective Speech, First Course.* It is a revision of the original text of the same name, including only the basic chapters, and it is very good if that is the material you want to teach. For books with the major emphasis on voice, we can find two fair texts: *Voice and Speech Problems,* by Raubicheck, Davis, and Carll; and *Self-Expression in Speech,* by Avery and Coffin. Craig's book, *The Speech Arts,* is purported to be general in nature, but its material on oral reading is much the best of any included and its work on platform speaking is limited to 75 pages. Incidentally, the foreword to the student in this book is excellent. For the teachers who wish a book with emphasis on public speaking, there is *Modern Speaking,* by Brees and Kelley, a good text except that it lacks exercise material. Another text with the same emphasis is *Public Speaking for High Schools,* by Immel. This is a short work but quite a good one. I should like to mention also a text which does not fit into the classification which I have set up. Winans and Hudson have written the book, *A First Course in Public Speaking,* which is very interesting for its psychological approach. It might be used as a text for a year's course in public speaking. However, it includes debating and oral reading and purposely omits voice training, types of speeches, and drama.

There is another thing that should be said in connection with the subject-matter of a text. The material should reach an acceptable standard. It probably would be neither polite nor healthful for me to name books which I think do not reach such a standard. Nevertheless, I believe that there are some that could be improved on this score. For instance, I think that Shurter is antiquated and that Lockwood and Thorpe are English teachers attempting with practically no background in speech to write a book on oral English.

The second criterion that I want to suggest for the choice of a text is that the book should be written on the intellectual level of the students. By that I mean that a text should be understandable for those who study it. We are hearing suggestions that such books

as Woolbert and Smith, *Fundamentals of Speech;* and Avery, Dorsey, and Sickels, *First Principles of Speech Training* be considered for high schools. The fact that these were written for colleges and that both Harpers and Appleton-Century have published other books expressly for the high school level does not daunt the enthusiast who wants to teach from them. It seems to me that there are two reasons, at least, why these books should not be used in high school. In the first place, they are definitely too difficult for the high school student, both in subject-matter and presentation. Considering subject-matter, for example, we discover that they both present a detailed discussion of the anatomy of voice, a unit which does not prove easy even for college students. Woolbert and Smith is abstract throughout, and Avery, Dorsey, and Sickels is advanced in its terminology. Much as I might enjoy teaching from these texts, I doubt that my students could follow them with much success. Then in the second place, I am of the opinion that we should leave a few things for the colleges to teach our students about speech. I think that when we take over detailed and advanced material such as is presented in these two books, we are encroaching on the territory of the college and university. At any rate, we should select a speech text, as any other, with the intellectual level of our students definitely in mind.

The third criterion is that the book should be interesting to the student and helpful to the teacher. If the student finds his text alive and stimulating he will not object too strenuously to spending time with it. A vivid style of writing, the abundant use of examples, and the inclusion of drawings and illustrations all add to the interest of a book for the student. There are some interestingly written books on the market. Hedde and Brigance have included a series of drawings that students would enjoy. *Effective Speech* is written in an interesting style with clear, direct language which appeals to the student. Winans and Hudson offer a book that is well written and material that is stimulating intellectually. A book is helpful to the teacher when it includes a large number of speech exercises and speech subjects. The new Hedde and Brigance is unusual for the wealth of its exercise and speech subject material; Rousseau and Cramer is very good on this count, as is Craig; Woolbert and Weaver's exercises are plentiful. Thus some of our speech text authors have come to the rescue of both students and teachers by writing interesting and helpful books.

By way of summary, then, the criteria which we have set up

for selecting a fundamental high school speech text are: first, the book should cover the subject-matter which is to be presented; second, the book should be written on the intellectual level of the students; and third, the book should be interesting to the student and helpful to the teacher.

The final choice of a text depends, of course, upon the individual teacher and her speech curriculum. It is not likely that any of us will ever find a perfect text—unless we write one, and even then our colleagues may pronounce it "poor stuff" as far as they are concerned. Be that as it may, there are certainly a number of speech texts on the market at the present time that are worthy of consideration in selecting a text for the fundamental course in high school speech.

PARTIAL LIST OF HIGH SCHOOL SPEECH TEXTS

Woolbert and Weaver, *Better Speech*, Harcourt, Brace, and Co., 1929, $1.52 list.
Gough, Rousseau, Cramer, and Reeves, *Effective Speech*, Harper and Bros., 1930, $1.60 list.
Hedde and Brigance, *Speech*, Lippincott, 1935, $1.80 list.
Rousseau and Cramer, *Effective Speech, First Course*. Harper and Bros., 1936, $1.20 list.
Raubicheck, Davis, and Carll, *Voice and Speech Problems*, Prentice-Hall, 1931, $1.60 list.
Avery and Coffin, *Self-Expression in Speech*, Appleton-Century, 1933, $2.00 list.
Craig, *The Speech Arts*, Macmillan, 1926, $1.60 list.
Winans and Hudson, *A First Course in Public Speaking*, Appleton-Century, 1931, $1.40 list.
Immel, *Public Speaking for High Schools*, Wahr, 1931, $1.50 list.
Brees and Kelley, *Modern Speaking*, Follett, 1931, $1.60 list.

THE HIGH SCHOOL SPEECH TEACHER AND THE COMMUNITY MIND

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THE teacher of speech in the small community high school is perhaps better equipped and better situated to establish mutually satisfactory relationships between himself and the community than a teacher in any other line of work. No other division of learning offers such varied opportunities for assuring one's self and one's work a place in community life as does speech.

The importance of recognizing and making allowances for the "community mind" cannot be overlooked by any teacher going into a small town. In large cities the school public is too heterogeneous, too scattered, and too disorganized to concern itself much with the teachers of its school. It is the duty of the administrative officers to see that their work is done well, and beyond that their duty to the city is finished. This is not the case, however, in the small community. Here the teacher's life is not his own. As Ibsen put it, "When it is a man's lot to be a moral pillar of the community he lives in, he cannot be too circumspect." He must gauge the "community mind," determine how narrow its confines are, and govern his actions accordingly. Most communities of around 25,000 in population pride themselves on their metropolitan outlook, their civic-mindedness, their modern and up-to-date viewpoints on all questions. This is outward show only, and when the "community mind" is put to the test, it will in most cases be found to be a small-town mind—the Main Street outlook of Sinclair Lewis.

It is quite likely that the beginning teacher in such communities—particularly if that teacher is fresh from the illusory walks of college life—will rebel against this "community mind," will accuse it of bigotry, stupidity, narrow-mindedness, and ignorance, and will eventually feel like doing everything in defiance of such an attitude. This does not apply to moral questions alone, but rather to the smug complacency with which most small communities regard themselves, the satisfaction with the way things have been done for the past twenty years, and the aversion to change if it means any personal inconvenience.

Open defiance of the community mind, however, will prove fruitless to the individual crusader; it will usually result in reprimands or even dismissal. The energy spent in such revolt might better be spent in adjustment and adaptation to the community mind. Not that we should make a complete and uncompromising submission to an attitude which we feel to be intrinsically wrong; but, in general, it is easier and certainly safer to fight indirectly. Changes in attitude cannot be brought about by individual revolt; they can, however, be effected by more gradual and less obvious means.

Such a situation is, of course, far from ideal, but as long as it exists, the high school teacher must adapt himself as gracefully as possible. And again, the teacher of speech is particularly well-qualified to fit himself into the community picture and become an im-

portant part thereof. We are all interested in personal advancement, and in general, the more valuable one is to the community, the more indispensable one is to the superintendent—and consequently, the larger the salary will be.

Let us consider some of the ways in which the speech teacher can make himself invaluable. The first and most obvious means is through his classes. It is important that the speech teacher be well-liked by his pupils. Not that he need strive to be the most popular teacher in the building, or run into danger of being spotted as an "easy mark." In speech, more than in almost any other subject, the personal relationship between student and teacher is of vast importance. We are interested not in the amount of factual material learned, but in the amount of individual progress made by the students as speakers. This progress will depend in a large measure on the amount of personal enthusiasm and desire the instructor is able to inject into his classes. The qualities desirable in the good public speaker should also be found in the good teacher of public speaking, so that the pupil reaction will be favorable towards him and the course of instruction as well, no matter how difficult he chooses to make it.

The obvious result is that Johnny goes home for lunch and at some time or other will remark that speech is a "pretty tough" course but Mr. Jones is certainly a "swell" teacher. Johnny's mother will go to her bridge club in the afternoon, and when the subject of the schools is brought up, as it inevitably will be in a small town, she will pass the word along on the merits of Mr. Jones. The community reaction is favorable. The constant danger, of course, in becoming well-liked as a teacher is to establish too informal contacts between teacher and pupil or to become easy-going in work, and these must be guarded against.

The next most general way in which the speech teacher can establish himself in the community is through dramatics. Here he has a mode of expression more powerful than is often realized. He not only provides an outlet for the dramatic desires of high school pupils, but many times the only source of play acting for the community. Here again the community mind must be considered, both in respect to the choice of the play and the relation of director to his cast. In view of the decline of the legitimate stage in the small community, it should be the duty of every high school play director to present as fine a play and as professional a production as is within his power.

Care must be taken in the selection of a play to find one suited to the community's desires or tastes; the small community audience, although remarkably more broad-minded about such things than it was a generation ago, is still easily shocked, and a few of the pillars of society can very often cause a lot of trouble. See to it that the play is a good one, one to be proud of having produced and one that will serve to build up the theatrical taste of the public.

The high school play director must also exercise care in handling his cast. This is particularly true, of course, in the matter of tryouts. Strict impartiality and complete fairness must be maintained in order to forestall unfavorable reactions which will eventually fall on the director. Considerable resources in tact, patience, and courtesy must also be called upon during the actual rehearsals. The director must keep in mind the other person's point of view. The community shows no considerations for any of the distractions which will enter in, and no matter where the fault may lie, the blame will always come back on the director. Any flurry of temper or lack of sane judgment will result in unfavorable reactions in the community mind. With a carefully selected play and a properly handled cast, however, working toward as professional a production as is physically possible will reflect in the end much personal credit on the speech teacher and enhance his reputation in the public eye. More important, however, is the fact that a well-directed play has untold influence in creating good community feeling toward the school and its activities. No other extra-curricular activity provides such opportunities as dramatics for building up enthusiastic support for the school and its projects. The converse of this is also true, of course, and that is why the teacher must exercise with care the responsibility placed in his hands.

Another phase through which to build the teacher and his work up in the eyes of the public is through speech contests. These may be in the form of extemporaneous speaking, oratory, declamation, interpretative reading; but whatever they are, they serve to advertise speech work. Again, they must be conducted with care lest any slip reflect on the department, the teacher, or the school. In communities where it is impossible to sponsor a local contest, substitute contests can be held in co-operation with college and church societies interested in such affairs.

Debating as a school project is another valuable means of meeting the community mind. In many small schools debating receives as

much support as the major athletic contests, and in such situations the credit usually rests on a carefully built program extending through a period of years. In debating, we present before the community the results not only of training in speaking ability but also training in careful research and quick thinking. In communities where debating is not sponsored as a school project, or where interest in speech contests is very low, much can be done with either debates or panel discussions presented before business and professional groups, dinner clubs, and women's organizations. Such groups usually welcome a program of this type.

The general attitude, however, for the first performance, will be one of tolerance, the expectancy of being bored with the sophomoric utterances of high school youth. Here lies an important job of the high school speech teacher to make sure that this attitude holds for the first time only. He should exercise care in selecting a subject which will be within the reach of those who are to speak and yet will interest those who are to listen. He must expect to contribute something toward the construction of the speeches themselves, although this must be done carefully and in an indirect fashion so that the student will feel the speech is his own when he gets up to give it. High school speakers cannot, as a rule, be depended upon to do much original thinking in a speech situation; too many distracting influences are present and the feeling that they are on display inhibits natural expression of their thoughts. It is, therefore, highly advisable that the teacher work out with them in advance some of the questions and answers, if such are to be used in a panel discussion, and it is his responsibility to see that they are framed in such a way as to have the appearance of spontaneity when delivered. All this preliminary work must be done with great care, because presenting a group of students before the public reflects not only on the students themselves, but upon their teacher, and on the school as well. If this work is done skillfully, it will not in any way infringe on theories of impeding student creative activity by too much interference on the part of the instructor.

One other means of becoming a part of the community mind remains, and that is the personal relation of the speech teacher to the community. In small towns it is imperative that the teacher identify himself in some way with community life. This may express itself in a number of different ways. The mere fact that the teacher of speech is instructing in his particular field will insure his being

called upon to participate in activities in which other teachers will be overlooked. To illustrate, most churches in small towns insist on producing once or twice a year a pageant, which will require the services of a good reader. And the teacher of speech will be the logical person for the part, barring, of course, the existence of any old-time elocution teacher in the town. It is highly advisable to co-operate in any such projects, despite any decided opinions against the entertainment value of church pageants. There may be more value in the program than at first appears, and if not, the teacher will be in position to suggest improvement.

More common, of course, is the teacher's opportunity of making speeches himself. Being a teacher of speech, it is expected that he be a finished speaker in his own right and whatever doubts he may have as to his own ability, the chances are he will appear very well before the critical eyes of the tax-paying public. Such opportunities come from service clubs, women's groups, church societies, etc. They will demand a variety of subject matter, but most of it is in the range of the average teacher. Invitations to speak before civic groups should be welcomed because they increase one's value to the community immeasurably. These are only a few of the ways in which the speech teacher can serve the community personally. Others may come in the form of dramatics, serving on civic committees, helping in community drives, etc. All of them help in promoting our profession.

Such professional promotion can conceivably be carried to an extreme degree, but in communities where the superintendent may not be fully convinced of the value of speech education, or where the tax-payers may regard speech work as a "luxury" course, it is extremely important that some of this be done. It will serve not alone in advancing the professional standing of our chosen field of work, but will help to create a friendly and enthusiastic attitude toward the schools in the community.

ST. AUGUSTINE, PUBLIC SPEAKER AND RHETORICIAN

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ST. AUGUSTINE is less well known as a rhetorician than as a theologian; this in spite of the fact that he was educated in a school of rhetoric at Carthage, that he taught grammar for one year at Tagaste, that he conducted his own school of rhetoric at Carthage for seven years, that he taught rhetoric at Rome, and that he finally obtained a teaching appointment in the municipality of Milan. Since this last was the seat of the imperial court, the office was one of considerable moment.[1]

At Milan the professor of rhetoric came under the influence of the eloquent Ambrose. It was only natural that the teacher should manifest a professional interest in the oratorical methods of the minister. He who had been trained in all the intricacies of sophistic rhetoric discovered, to his own amazement, that here was a speaker who achieved effectiveness and oratorical power by ignoring the sophistic system. Ambrose evaluated *thought content* as of greater worth than *form of expression,* and presented fundamental truths in a simple manner. His addresses were plain, yet refined and dignified. He "held the mirror up to nature;" and the effect upon Augustine, upon his ideas and methods, was tremendous.[2]

During this period at Milan, St. Augustine's professional point of view underwent revolution. As a student in the sophistic school at Carthage, he had passed through an intensified study of formal technique with but slight emphasis upon message. The whole rhetorical set-up of the period was artificial in nature. Public address was a highly competitive oratorical procedure demonstrating the use of various devices as unique vehicles of expression. The orator's skill was largely measured by his ability to employ ornament of all kinds. Fanciful figures of speech, beautiful-sounding phrases with euphonious endings, and extended imagery marked the oratory of

[1] St. Augustine, *Confessions,* IV, 2, 2; V, 8, 14; V, 12, 22. E. B. Pusey, ed., *The Confessions of St. Augustine* (London, 1907, 1909). Also R. L. Ottley, *Studies in the Confessions of St. Augustine* (London, 1919), 9, 10, 22. Cf. Williston Walker, *A History of the Christian Church* (1919), 176.

[2] *Confessions* (Pusey), V, 13, 23. Cf. also Ambrose, *De Officiis Ministrorum,* I, 22, 101.

the day.[3] But from this time on, the message was all-important in St. Augustine's scheme of rhetoric.

We must recognize, of course, that one who had been completely saturated with such a conception of rhetoric could not readily clear himself of its influence. In fact, statistical analyses of St. Augustine's style of composition have been made at The Catholic University of America, with interesting results. It was found, even in letters written late in life, that St. Augustine used *all* the figures of rhetoric, although somewhat sparingly.[4] It was further discovered that St. Augustine was very careful in the matter of cadence—that *clausulae* are constantly in evidence, that they are at once metrical and rhythmical, and that there are many more of them than one might at first suppose.[5] St. Augustine's oral style was also found to be considerably more sophistic in nature than his written style.[6] This finding is perhaps a natural one, considering that a speaker's oral style depends largely for its effect upon the sounds reaching the ears of his auditors, and that it must, therefore, be spirited and euphonious in its composition. Even a slight perusal of St. Augustine's sermons will show his obsession for nicety of sound and expression.

It may be argued here that St. Augustine probably wrote out all his sermons and that any cadences used were studied out in advance, but Dr. Roy Deferrari[7] has established the extemporaneous nature of St. Augustine's public speeches. He notes identification marks as these:

References in the sermons to the fact that they are being taken down by the *notarii*, or shorthand writers.

[3] C. S. Baldwin, *Medieval Rhetoric and Poetic* (New York, 1928), 5. Cf. Theodore Haarhoff, *Schools of Gaul* (London, 1920), 166-169.

[4] Sr. Wilfrid Parsons, *A Study of the Vocabulary and Rhetoric of the Letters of St. Augustine* (Washington, D. C., 1923), 274, 275, in The Catholic University of America *Patristic Studies*, III.

[5] Graham Reynolds, *The Clausulae in the De Civitate Dei of St. Augustine* (Washington, D. C., 1924), 63–65, in The Catholic University of America *Patristic Studies*, VII.

[6] Sr. M. Inviolata Barry, *St. Augustine the Orator* (Washington, D. C., 1924), 37–245, in The Catholic University of America *Patristic Studies*, VI.

[7] R. J. Deferrari, "St. Augustine's Method of Composing and Delivering Sermons," in *American Journal of Philology*, XLIII, 97–127 and 193–219. Dr. Deferrari has somewhat confused his terminology. He uses the term *extempore* correctly to mean speaking without reading the sermon or having memorized it; but instead of *impromptu* he uses the term *strictly extempore* to express the idea of speaking without previous specific preparation.

Mention of the fact that, since the time is too short in which to finish the interpretation of the subject at hand, he will continue the explanation later.
A groping round in order to find the exact word he wishes to use.
Recognition of applause and other methods by which his audience has expressed its approval or disapproval.
References to numerous immediate items, such as that
the audience has been restless; that
the audience is smaller than usual due to some pagan festival; that
the audience is larger than he expected on account of the inclement weather.

Not only did St. Augustine himself make use of the extemporaneous method of speaking, but he urged it upon his catechists. They were to watch their listeners carefully for signs of inattention or fatigue and were to adapt their speaking accordingly. Incidentally, St. Augustine informs us that it was customary for audiences in his day to stand during a public address, and makes mention of the new and strange custom followed "overseas" of allowing audiences to listen to an address while seated.[8]

It is in the fourth book of the *De Doctrina Christiana*,[9] however, that we have St. Augustine's formal presentation of his rhetorical doctrine. This is not intended as a complete treatise on rhetoric, but is given as a guide in the oratorical training of the ministry. Rhetoric, he insists, is really a subject to be taught to boys, since they have plenty of time in which to sit down and learn the rules that are to be taught. Adults, he says, may follow a method that for them is more sure and less tedious: they may listen to eloquent speakers and learn the principles of eloquence direct from them.[10]

It is sometimes difficult to follow St. Augustine's thinking, however, as he speaks of eloquence. One cannot but recall that his early

[8] St. Augustine, *De Catechizandis Rudibus*, XIII, 19. Cf. J. P. Christopher, *S. Aureli Augustine, Hipponiensis Episcopi, De Catechizandis Rudibus, Liber Unus* (Washington, D. C., 1926), 59, in The Catholic University of America *Patristic Studies*, VIII.

[9] Aurelius Augustius, *De Doctrina Christiana*, in J. P. Migne, *Patrologia latina* (Paris, 1887), Vol. 34. Translated by J. F. Shaw in Philip Schaff, ed., *Select Library of the Nicene and Post-Nicene Fathers of the Christian Church* (First Series, New York, 1887, 1907), Vol. 2. Also in Marcus Dods, ed., *The Works of St. Augustine* (Edinburgh, 1877), Vol. 9. The best translation is by Sr. Thérèse B. S. Sullivan, *De Doctrina Christiana, Liber IV, A Commentary, with a Revised Text, Introduction, and Translation* (Washington, D. C., 1930), in The Catholic University of America *Patristic Studies*, V.

[10] St. Augustine, *De Doctrina Christiana*, IV, 3, 4. Quoniam si acutum et feruens adsit ingenium, facilius adhaeret eloquentia legentibus et audientibus eloquentes, quam eloquentiae praecepta sectantibus.

training was in the sophistic rhetoric of the schools, where eloquence was symbolized by fluency in the standardized forms of the day. Yet at times he seems to base his idea of eloquence on the practices of his ideal orators, Cicero and Ambrose, both of whom developed a direct manner of speaking. At other times he appears to define eloquence in terms of exalted content. At all times he is influenced by the style of the Scriptures.

Before his conversion to Christianity, St. Augustine felt only contempt for the plain style of language which he found in the sacred writings. It lacked the harmonies of cadence which he enjoyed. After his conversion he developed a thorough appreciation for the phraseology and style of the sacred writers. This may, in part, explain his varying concept of the term. Throughout his works, however, he seems to lean toward the concept that eloquence is the simple earnestness and elevated thought of the sacred writers, tempered by beauty of expression.

Along with his reliance upon the Scriptures may be seen clearly the influence of Cicero.[11] In fact he follows Cicero in the statement of many of his principles. Among other things he lists the same purposes of speech as did Cicero, to teach, to delight, to move. The first, St. Augustine says, depends upon *what* one says, the other two upon *how* it is said. From this interpretation of the general purposes he explains further that even when the orator proposes to give instruction, the end is not accomplished unless he speak in such manner as to be understood. Frequently an audience must be instructed before it can be moved, for one cannot *do* that which he does not understand. In order to *please* his audience, or to move them as he desires, a speaker must give his attention to the style of composition. To delight, thinks St. Augustine, is not really a legitimate end in itself, but is mainly useful as a means of holding the attention of an audience that might otherwise be wearied.[12]

[11] For a fuller discussion of the indebtedness of St. Augustine to Cicero, cf. J. B. Eskridge, *The Influence of Cicero upon Augustine* (Menasha, Wis., 1912). N. E. Nelson refers to the subject in his "Cicero's *De Officiis* in Christian Thought: 300–1300," in *Essays and Studies in English and Comparative Literature* (Ann Arbor, Mich., 1933), 75, volume X of the series in Language and Literature of the University of Michigan Publications. Cf. also J. C. Rolfe, *Cicero and His Influence* (Boston, 1923), 117, 118. Sr. Thérèse Sullivan acknowledges the indebtedness of St. Augustine to Cicero but implies an indebtedness also to other sources, *op. cit.*, 8–13.

[12] *De Doct. Christ.*, IV, 12, 27, 28.

St. Augustine also follows Cicero's precepts as regards style of composition. Language, he thinks, is not the greatest asset of a speaker, but it is important: the main thing is to strive for clearness of statement. Style is of three kinds: the *subdued,* which is used mainly in teaching about every-day, matter-of-fact things; the *temperate,* which is marked by its beauty of expression and which is, therefore, concerned more with the end of pleasing an audience; and the *majestic,* which has to do with persuading those who already understand what to do but who require additional influencing of the will.

But it is in St. Augustine's attitude toward adornment that we find the real key to his rhetorical principles. Otherwise this preacher and teacher of rhetoric is an enigma. Himself a skilled worker in words, he warns his clergy against excess in the use of adornment in speech. A certain amount of it is all right and sometimes necessary, but, he says,

> We must beware of the man who abounds in eloquent nonesense, and so much the more if the hearer is pleased with what is not worth listening to, and thinks that *because the speaker is eloquent* what he says must be true.[13]

Here St. Augustine appears to refer to the eloquent orator as one whose speeches are filled with the figures and other embellishments of sophistic rhetoric. It is not his real attitude, however. Later we find him insisting upon a principle which he probably learned directly from Ambrose—that beauty of expression must be subordinated to meaning. He does not deny beauty, but believes rather that significance must precede adornment in importance. His true attitude is well established in his discussion of the majestic style:

> The majestic style of speech differs from the temperate style . . . chiefly in that it is not so much decked out with ornaments as exalted into vehemence by mental emotion. It uses, indeed, nearly all the ornaments that the other does; but if they do not happen to be at hand, it does not seek for them. For it is borne on by its own vehemence; and the force of the thought, not the desire for ornament, makes it seize upon any beauty of expression that comes in its way. It is enough for its object that warmth of feeling should suggest the fitting words; *they need not be selected by careful elaboration.*[14]

Ornament, then, especially in the higher levels of eloquence, is casual rather than essential. Eloquent speech may possess ornament, but is not fundamentally based upon it. In its truer forms, eloquence stirs the hearers through the tremendous impulse of its message

[13] *De Doct. Christ.*, IV, 5, 7. Italics mine.
[14] *De Doct. Christ.*, IV, 20, 42. Italics mine.

rather than through the beauty of its forms. It is indeed "borne on by its own vehemence." It is a matter of exalted emotion intensifying the responses of the listeners through the "force of the thought." If speech can be both forceful and beautiful, then well and good, but the message must be dominant.

Still later, St. Augustine tells us that the Christian orator must use speech that is neither altogether without ornament nor unsuitably adorned. Adornment, he says, is not for the purpose of giving pleasure, but of adding to the forcefulness of the speaker's message. Thus he lifts beauty of expression from the superficiality of decoration alone, and sets it forth as the means of accomplishing worthier purposes. It is subordinate, not major. Charm must aid the basic functions of speech at its best, else it is scarcely worthwhile. Truth must always be held paramount, and beauty of expression must *serve* truth, not master it.

In concluding this study of St. Augustine,[15] public speaker and rhetorician, I quote from the closing portion of his treatise:

> To speak eloquently, then, and wisely as well, is just to express truths which it is expedient to teach in fit and proper words—words which in the subdued style are adequate, in the temperate, elegant, and in the majestic, forcible. But the man who cannot speak both eloquently and wisely should speak wisely without eloquence, rather than eloquently without wisdom.[16]

Herein do we understand St. Augustine. As a public speaker of long experience, he used the embellishments of sophistic rhetoric because his hearers demanded a certain pleasingness of expression. Having received that satisfaction, they could then be molded by the powerful truths which he desired to impart to them. As a rhetorician of considerable merit, he recognized the dangers of over-embellishment, and warned against it. Eloquence must consist of great truths clothed in, and aided by, beautiful diction—a courageous stand in an age when speech was but the maidservant of adornment and decoration.

This, then, was St. Augustine's contribution to the field of rhetoric: in an age of sophistic, he re-established Ciceronian concepts. He condemned the superficialities of the rhetorical usages of his day, not by attacking them but by redefining fundamentals. The

[15] It has not been the purpose of this study to show the place of St. Augustine in later rhetorical theory, but references to this phase may be found in the biographies, such as those by Baille, Bertrand, Cunningham, Cutts, McCabe, Osmun, Ottley, and Weiskotten.

[16] *De Doct. Christ.*, IV, 28, 61.

rhetorical principles of Roman eloquence were made to stand out above sophistic technique, and Scriptural simplicity above cadence and euphony. And in his insistence upon truth and wisdom as factors in persuasion, he struck the keynote of powerful oratory today and in all ages.

SAMUEL GOMPERS, ORATOR

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WHEN a group of thirteen eminent historians compiled a list of orators whom they believed to be "the most influential on the course of American history," there were among the resultant list of the seventy-one such names as Dorothea L. Dix, Henry George, James Wilson, and William Tennent.[1] The criterion used in the selection of these names was the "effect of the individual's oratory on his own generation."

Few people may observe that the name of Samuel Gompers is omitted. Neither teachers of speech nor historians are accustomed to think of him as an outstanding speaker. He was one of those who, while consciously depending upon public speaking as his mightiest weapon, and while secretly enjoying his tremendous power on the platform, yet was enough of an artist to conceal the art through which he worked. Gompers was easily the most successful speaker who ever took the platform in behalf of labor—if we define success as the achievement of a difficult and acknowledged objective.

If our young men are ambitious to learn how public speaking may most effectively be used in this twentieth century, they may gain as much from the study of Samuel Gompers as from the study of any other figure in our history. If they study Samuel Gompers, they will see how great speakers are harnessed to great causes; how partisanship triumphs over broad-mindedness; how powerful speaking is the fruit of intense feeling; how history is made by the unremitting toil of men who consecrate themselves to causes.

Gompers was born of Dutch-Jewish parents in London, 1850, his family being an impoverished branch of an influential Hungarian

[1] Each of these four individuals was nominated by only one of the thirteen historians. It would, of course, be expected that in any such selection there would be a fringe of names one might be surprised to see. The fact that we should not expect to see these names does not either invalidate the method employed nor reflect upon the individual who makes such nominations.

family. Despite the father's low wages, despite the crowding of a large family into two rooms, and despite the fact that he had only the streets of the London Ghetto for his playground, Gompers' early environment was wholesome. At six he was sent to a Jewish school, where he gained the rudiments of education, standing third in his class when he was taken out at ten. Apprenticed to a shoemaker, he continued at night school, studying Hebrew and French. Dutch he assimilated from his early environment, and he was able to speak skillfully in German. In later years, after becoming an international figure, he addressed Dutch and German trade unions in their own tongues. French he could understand, but he could not speak it.

Very early in life, Samuel developed a love for the theatre and music. Even when earning only enough to live in most straightened circumstances, he managed to attend grand opera, to hear famous musicians of the time, and to see leading actors in their great rôles. "Music appeals to my whole nature as does nothing else . . . The beauty of wonderful music would hold me speechless, motionless . . . only waking at the end to gasp to myself, 'God, how beautiful!' "

While the Civil War was in progress (1863), the Gompers family came to New York. Meanwhile Samuel had broken from shoe-making and entered the trade of his father, cigar-making. The year after coming to America, he helped form a debating club. "As president of the club, I was intensely interested in all its activities . . . as a debater, attorney, and judge. This was practical training in public speaking, argumentation, and parliamentary procedure." Throughout his life, he used his knowledge of parliamentary law with telling force. But one time, after squashing a speaker, he learned to his chagrin that he had suppressed a wholly desirable move, and resolved henceforth not to be a stickler for parliamentary procedure, except against his adversaries.

Cooper Union completed his education. For twenty years Gompers attended night school there, taking all manner of courses, among which was "elocution." And he never missed a Saturday evening lecture if it were at all possible to attend. Gompers probably achieved more than a college education. Despite his study, however, he was never a scholar—never piled up information for the purpose of discovering truth. He seized only such information as served his immediate purpose. If a fact countered his desires, he avoided it. He knew little of the Marxian and Lasallean types of socialism, even though he attacked them bitterly and effectively. Hundreds of people

knew the historic background of labor better than he, but no one knew all the active forces of the immediate present in minutest detail and in all their ramifications and implications as did Samuel Gompers.

There was a love of the spectacular in Gompers' make-up. Had it fallen his lot, he too might have campaigned for the presidency with an escort of cow-boys and wearing a broad-brimmed western hat. One of his secretaries who knew him for twenty-five years asserts that "dramatic ability was his most fundamental quality."

For little affairs like keeping books, giving receipts, and routine office work, Gompers was little adapted. Even when his salary was ridiculously small, he frequently spent his own money for Federation purposes and kept no account.

"He had a philosophy of personal freedom which he followed in his personal life . . . no inhibitions, no restrictions, but to allow natural inclination to take its course." He himself says, "My emotions are naturally strong, and fortunately no one ever attempted to teach me self-repression." At the age of seventy-three, he records on the last page of his autobiography, "Frequently there comes over me a feeling like liquid fire—it just courses through my veins—a yearning to work."

The circumstances of his marriage at the age of seventeen are typical of his whole life. Two couples were celebrating his birthday. They discussed how it might best be celebrated. Some one suggested that he and Sophia get married. Sophia did not seem to object. It was then too late in the evening, but they were married the next day. Gompers' comment on this is charming, "When the marriage license was published, there was a sort of a hullabaloo about it (on the part of their parents) and then it was simply all right and my wife came over to our house and lived with us." The newly-weds paid their board until they could get a home of their own. Forty-three years of happy married life followed.

Gompers was pre-eminently a social being. He loved men. He loved companionship. After his first wife died, he could not stand the lonesomeness of life, and married again at the age of seventy-one.

Like Lloyd-George, the upper half of Gompers' body was massive and powerful, but his short, thin legs allowed him a height of only five feet four inches. Tremendous physical vitality made it possible for him to pay little attention to his physical well-being. His face was that of a fighter, but it was surprisingly expressive.

The one-sidedness of Gompers is emphasized by his own state-

ment, "I am very frankly a partisan—a union man—not a half-hearted advocate who may be swayed either to one side or the other." For him the union could do no wrong. Nor would he betray a union man who was at fault. Formal religion had no attraction for him. He made a religion out of his work. The suffering of labor tore his very soul. Speaking of opera singers he said, "We are both ministering to the souls of men and we have to understand and sympathize with them if we would interpret them to themselves."

During his whole life, there was never a serious question as to the faithfulness with which he represented labor. He made it a point not to have conversations with employers or their representatives unless accompanied by another representative of labor. It must be admitted that Gompers was rather noisy in his righteousness. He advertised his virtue.

He looked upon his ability to speak as his chief dependence. Perhaps no man in the history of the world (Bryan is the only possible exception) has addressed more people face to face than did Samuel Gompers. Over his career of forty-five years as a nationally known figure, he was traveling almost constantly. Three or four speeches daily to large crowds was not unusual. Ingersoll and Gompers once had speaking engagements on the same night at Hammond, Indiana. Gompers had a crowded house and Ingersoll a small one. The chairman of the Democratic National Committee complimented Gompers in 1908 for making "the best vote-getting speech he had ever heard." Gompers said he had made speeches in nearly every committee room in the Capitol at Washington.

Henry George, the economist, reports he could hear him speaking three blocks away and could hear everything distinctly. At Madison Square Gardens with a packed auditorium, after others had vainly sought to make themselves heard, Samuel Gompers was heard all over the building, even though he seemed to speak without effort. His enunciation was precise and his voice sympathetic and mellow.

From the beginning of his work, he scrupulously preserved letters, clippings, pamphlets, and whatever might be of help to him. While working at the cigar-making bench, he kept paper available for the taking down of notes as ideas occurred to him. He never ate just before speaking. He wrote only a few addresses in advance; for the most part he talked extempore. Gompers used good language, but the sentence structure was simple. One might guess that his allusions to history would go over the heads of most people. "I never

made the mistake of presuming to speak for American labor without possessing necessary authority. That practice was of telling force in many a situation." He understood the everlasting value of the educational method of propaganda, and used it to gain his ends. "He knew a tyrannical leadership would be at least a Pyrrhic victory."

From the very beginning of his opportunity to take part in the labor movement, Gompers threw himself whole heartedly into his organization. The first labor organization to which, at the age of fourteen, he gave himself was the New York Cigar-makers' Local Union Number 15. He took union membership as a matter of course and threw himself into the movement. He made good with his fellows and in a couple of years represented his group to their employer who at first refused to take the "boy" seriously. But young Gompers won his point. This was about the time when labor unions were being formed all over the United States. Thus it was that early in life Gompers became part of the movement that was destined to develop. He was like Rockefeller, Carnegie and others who did not create a movement or business, but who early in life engineered themselves into positions of leadership which they successfully maintained throughout life. They grew with the development of their responsibilities.

Gompers became president of Number 15, and later in 1875 was elected president of a newly formed union, Number 144, covering the entire city of New York. He served on committees and was a delegate to various meetings. In these early days he was active in making suggestions and in directing various activities of the group.

At the first nation-wide meeting of labor unions since 1872—the one held in Pittsburgh in 1881—while the committee on credentials was preparing its report, the chairman called upon various members to address the meeting. Repeated calls from the audience were heard for Gompers. When called upon, he told about the New York work, which musf have been very impressive. That was the first time he was heard in a national meeting. During the entire convention, Gompers took a prominent part, and the committee on nomination recommended him for permanent president. He was then thirty-one. This office he held every year, except 1895, until his death in 1924.

The first great battle of Gompers as president of the Federation was with the Knights of Labor, at that time the dominating labor movement. The Knights of Labor were ambitious to represent all labor, skilled and unskilled. The American Federation of Labor

wished to separate labor into trades and catered chiefly to skilled labor. The Federation was really selfish in keeping out unskilled labor.

Gompers won over the Knights in the first place because he allowed greater freedom to local units. The Knights lost in trying to influence national politics, whereas the Federation abstained from any official connection with political parties, and only after some time did it attempt to influence legislation. The Knights hurt themselves by dabbling with co-operative enterprises. In declaring strikes, the Federation was resourceful and skillful. It did fail in several strikes, but compared with other strikes, its strikes were marvels of efficiency. The Knights of Labor did not conduct a single strike with good strategy, ample resources, or a clear realization of the issues involved. On the other hand, in the Federation no strike was sanctioned until the representatives of the national organization, as well as the local workers, had pronounced favorably. During the panic of 1893, the Knights of Labor fell entirely out of existence.

Meanwhile Gompers had an enemy from another quarter; the radical element tried again and again to sweep the American Federation of Labor into the Socialist movement. If there was anything Gompers feared and hated it was socialism, although it is true that he was freely accused of being a Socialist by the capitalist class. In convention after convention, Gompers met the challenge. From the time socialism first reared its head against him in the eighties until 1918, he stubbornly took his stand, and he used whatever argument came his way.

Toward governmental officials, Gompers was helpful and co-operative *if* they followed him in labor legislation. When they did not, he was adamant. He never gave them an inch, nor could he see their point of view. He had no friends but the friends of labor.

As for employers, he adopted the same attitude. He held no antagonism toward capital or employers. He admired and publicly commended certain financial leaders, and he believed in capitalism and trusts. But from the age of fourteen to his death, he fought to gain every possible advantage for labor. At a meeting of the National Civic Federation in 1907, when there was talk of lowering wages because of the financial unstability, he was called upon to speak. It was a fashionable gathering of wealth, and many of the greatest employers of the country were there. "I fairly flung defi-

ance at the buccaneers of industry as I declared, 'Labor will not submit to any wage reductions.' "

In his last years Gompers was almost worshiped by the Federation. At the last national convention over which he presided despite sickness and the weakness of age, it was evident that he was failing rapidly. The whole convention seemed assembled not so much to contemplate the problems of labor as to honor their beloved chief and to spare him any conflict. The mention of his name brought thunders of applause. During one of the last sessions there was unveiled silently behind him, as he was seated, a beautiful marble bust in his likeness. The thousands broke into loud cheers. Surprised, he rose suddenly, then looked behind. He fell with astonishment into a chair, tears streaming down his face. During his speech of thanks a wave of emotion struck the audience and many an indomitable strike leader wept freely.

In the last hour of his life, when the nurse was asked whether he was asleep, she replied, "No, he keeps making speeches."

THE SCIENTIST'S DEBT TO RHETORIC

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Language as the Past

IN order to comprehend the relation of science and language, it is necessary to consider in some detail the extent to which the past, in the human world, is a language phenomenon. As an example of the language phenomenon, let us consider Julius Caesar. Caesar, we are generally agreed, was once an entity, exhorting his troops, crossing the Rubicon, and ruling the Roman State. There is not anyone now living, however, who ever had any immediate sense-impression of Julius Caesar. Indeed, we are willing to believe that every immediate sense-impression of Julius Caesar died with the rest of the Romans who knew him in the flesh some two thousand years ago. Julius Caesar, himself, save for graphic symbolism, is now a language phenomenon. The constituent flesh and bone which provided the source of his being are now fully transformed, we suppose, into other constructs; but even more significant, from the point of view of the rhetorician, Caesar's troops, the Roman senators, every citizen

of the Roman state, every human being who ever saw, or heard, or touched Julius Caesar, or derived any immediate sense impression of him—all these are likewise fully transformed into other constructs. Not only is Julius Caesar now completely non-existent as an individual; every sense-impression of him has also perished in the operation of natural processes of mortality. What remains to us of Julius Caesar? What we have of Caesar is not immediate sense-impression; it is not stored sense-impression; it is not even sense-impression of those persons who had sense-impressions of him. What we have of Caesar is what has been transmitted to us through language.

What has been said of Caesar may be said of Alexander, of Charlemagne, of Elizabeth, and of Cromwell. It may be said of the Normans, of William the Conqueror, and of the hordes of Genghis Khan. The so-called facts of history are dependent upon language; and the past, in any human sense, is translated to us by some language symbolism.

Science as a Continuum

The dependence of the past upon language would have no application here if science, as some scientists suppose, were merely a method. It is quite true that other language considerations are involved in science as a method; but science is more than a method. The scientist employs no peculiar system; he uses no process of reasoning not known of old to the rhetorician. Of the scientist we may properly expect greater care in observation and greater caution in generalization than we ordinarily expect from other persons. We may expect the scientist to limit his study to fields of observable phenomena. So far as inferences are concerned, the so-called scientific method is, however, no more the method of science than it is the method of rhetoric.

What is peculiar to science is not a method of reasoning nor one of procedure; it is, rather the continuum of experience from which the premises of each of the sciences is drawn. As a matter of fact, the scientist is not limited any more than other persons to immediate sense-impressions. To be sure, the scientist may be skeptical of principles derived yesterday or the day before; but these principles are nevertheless relevant. The principles of yesterday, even though they should be unacceptable today, provide the frames of reference. The sciences, no less than the arts, have histories; and every scientific worker is influenced by, and dependent upon, the best of his science as well as on his own immediate sense-impressions.

Now so far as the sciences are dependent on the past, they are dependent on language. Allow me to illustrate: The physicist will tell us that Galileo, observing a chandelier in a theater in the city of Pisa, some hundreds of years ago, formulated one of the laws of motion. Whether the chandelier is still hanging I do not know; but Galileo himself, like Caesar, has long since gone the way of all flesh and so, too, have gone all sense-impressions concerning him. More substantial than Galileo himself, however, or his contemporaries, was the language which has provided the means of projecting Galileo's discovery centuries beyond his own life-span into the present day.

Illustrations beyond number could be given to show that scientists do not, indeed cannot, ignore the past. They would all point to the same conclusion: That for what happened yesterday, the scientist, in common with other men, depends upon language.

Language as the Future

Just as our human past, scientific or otherwise, is a language phenomenon, so the idea of "future" may be supposed to be a language phenomenon. We do not know, of course, what apprehensions concerning a future event may move a dog to growl in his sleep; nor do we have any means of determining the extent to which instinct is modified by foreboding when the squirrel lays up his winter supply. In the case of these animals, it may be urged that there is some projection into a coming period without benefit of language. Our human future, our concept of relational future, goes far beyond the canine experience, however, and into a world which could never come into being without language. Indeed, it is a simple statement of fact to say that tomorrow's world is planned of today's language. Language has provided mankind with the means of projection into the future just as it has provided him with a means of relation to the past. Next Christmas is not now anywhere. It cannot now be experienced immediately, and no sense-impression can be derived from it nor from the materials of sense-impression which will eventually, we suppose, be associated with it. Yet we are able to think "next Christmas," to plan, to carry forward, and to order events. Upon what does this thinking, these plans depend, then, lacking sense impressions? The future, in any human sense, is, if that be possible, even more rhetorical than the past. All of the future is an inference, and it is an inference derived through language.

Science as Prediction and Control

What this has to do with science will be clear when we recall that science is concerned with prediction and control. The sciences, and the technologies based on the sciences, are under the necessity of finding bases for legitimate inference concerning a probable future. Even though he has gone, in Lord Russell's phrase, from truth to probability, the scientist is nevertheless concerned to know what tomorrow will bring forth. Even though he may accept Hume's notions of causation, the scientist is forever forced by the exigencies of compelling circumstance to discover the forces which produce change and to endeavor to provide controls. Now, prediction and plans for control inevitably involve dealing with phenomena which are not now available for sense-impression. They involve consideration of constructs which do not now exist anywhere. They involve an understanding of conjunctions of events which do not offer any possibility of immediate sense-experience. In short, they involve the future. But the scientist has no special means of dealing with the concept of "future." Lacking the possibility of sense-impression, he is, as other men, dependent on the symbolism of language. Just as he is dependent upon language for the past, so he is dependent on language for the future.

Language as the Elsewhere

Important as language is in the construction of the past and the future, these concepts do not exhaust the power of language for men in general nor the scientist in particular. As a matter of immediate sense experience, the "elsewhere" is often as inaccessible as the past and the future. Two thousand miles from here may be just as long ago or as far away as forty years ago or as fifty years hence. Istanbul may be as remote as 1863, and 1970 no more distant than Tibet. There is, of course, this difference, that memory may give us likeness of what some part of the "elsewhere" was in the immediate past. That human memory is itself a function of language to a greater or a lesser degree will hardly be disputed. Whatever the function of language may be in memory, that part of the "elsewhere" which can be remembered by any one of us is insignificant as compared with the total language possibility for sense-impression. That part of the cosmos which we have never experienced by immediate sense-impression is far greater than all the elements which we have seen, or heard, or touched. Nevertheless, all of us are constantly

engaged with those never-experienced elements. To illustrate: Most of us, I dare say, have never seen that particular entity known as Adolf Hitler. At no time has this person been subject to any one of our means of securing *direct* impression. Yet we are persuaded that he exists; and we have even, most of us, formed opinions about him and ways of thinking of him. All of these opinions may be most unscientific; they may be erroneous: but such as they are, they are dependent, for the most part, on language. Likewise, our concepts of Ethiopia, of Napoleon's Tomb, of the Rhine, of the Streets of Moscow—things now existent, we believe, somewhere else in this world—are language phenomena, so far as we are concerned, since we are not now receiving sense-impressions of them, and, indeed, have never (let us assume) received sense-impressions of them. That the motion picture, the radio and now television are offering the means of extending possibilities of sense-impressions does not materially alter the argument. We must nevertheless use language for that part of the elsewhere which remains undiscovered to us by them.

Thus, the scientist must depend on language for the elsewhere. What is being done in the laboratories at Johns Hopkins or in the clinics in Paris is not a matter of direct sense-impression for scientists. What Schlundt does with radium in his Missouri laboratory is a subject of interest in Ann Arbor, or Cambridge or Berlin. The scientist is dependent on language as well as on mathematical symbolism to create the elsewhere of science. It is hardly necessary to point out, in this connection, that the scientist is no longer, if, indeed, he ever truly was, an isolated worker. The scientist today is related to the elsewhere of this world and to the elsewhere of his science by the means of language.

Language in the Here and Now

It may be advanced that, while language is related to the past and future and elsewhere, the relation depends in large measure upon analogies created with present sense-impressions. "Julius Caesar" and "Adolf Hitler" could not properly be comprehended, that is, save for the immediate sense-impressions or stored sense-impressions we have of "man." To that argument I have no objection, inasmuch as the relational function of language is clearly present in the process of "thinking" Caesar and Hitler. Indeed, I should like to point out what is fairly obvious—that even here and now, in this immediate present, we do not proceed by sense-impression alone, but respond in terms of language. What I see before me now

is not simply a group of impressions upon my retina; I have words for them. In the same way, we depend on language in the exercise of our daily living within the realm of our immediate sense-experience.

The scientist likewise uses the instrument of language not only in his lay but in his scientific pursuits. The scientist must have a name for a construct immediately before him; if there is no name, he invents one.

Economy of Language

The economy of language to the scientist is indicated, but perhaps imperfectly understood, by the scientist's tendency to create words. The economy of language to the scientist is exactly the economy of language to the layman. To illustrate: If it were desirable for me to ask someone to think "automobile," it would be very burdensome indeed if I were therefore under the necessity either of taking him outdoors or of driving a Packard into his room. By the substitution of a symbol, however, a purely artificial symbol, which may be "automobile" (a sound) or "automobile" (a scribble of a pencil on a piece of paper), I am enabled to accomplish my purpose well enough. Likewise, the scientist finds an economy in the use of the language-symbol instead of the construct, even though there may be an easy possibility of using the construct itself.

Implication of the Language Economy

It is by means of the economy of language that we are enabled to create such abstractions as "democracy," "truth," "justice," and "love." The difficulty of thinking in terms of constructs of "truth" and "democracy" is apparent. The word serves human thinking by making possible the creation of abstractions. Nor is this less the case in science. Scientists are able, by means of language symbolism, to create an economy of abstraction. The science of mathematics is, of course, a complete symbolism of abstraction; but even the verbal language which is more commonly given over to the rhetorician will include such scientific terms as "gravity," "atom," and "electron." It is a commonplace to say that the scientist uses language constantly to simplify his consideration of abstractions.

Language Intelligence the Scientist's Necessity

Our human mentality is, it will be observed, a language mentality, so far, at least, as the power of abstract thought is concerned. The distinguishing characteristic of the human mentality, the char-

acteristic which sets off the human mind from that of other creatures, is the facility with which human mentality employs a language symbolism. That this ability to employ language symbolism differs with individual members of the human race is a fact of immense importance; and that the ability to use the language symbolism is a measure of human intelligence is a premise from which many of our modern procedures spring. In any case, the scientist must be intelligent with a language-intelligence. Concerned as he is with the continuum of his science, with factors of prediction and control, with orienting his work into a general field, with the abstractions of science to which language is prerequisite, the scientist is either intelligent with a language intelligence or he is not a scientist.

Rhetoric and Language

The dependence of the scientist upon language has, I think, been demonstrated. What has this to do with rhetoric? The answer to this question will depend upon the nature of the concept of rhetoric. As I see rhetoric, it is not simply a bit of wordy ornament which a writer or speaker adds to his speech or paper after he has completed it. Rhetoric is not the frothy effervescence added to a sea of words. Rhetoric is not style, merely, nor attitude. Rhetoric ought properly to be considered as a much richer concept than any of these. Rhetoric goes down into the very bony structure of language and is a part of it. Rhetoric should be considered in its traditional sense in relation to human action, thought, and conduct. If rhetoric be considered as the effective use of language, and if we bear in mind the scientist's clear dependence on language, then the scientist's debt to rhetoric, as well as his dependence on rhetoric, will be clearly understood.

The Rhetoric of the Scientist

The rhetoric of the scientist is not, of course, bound by any narrow limitations. The academic rhetorician may be unable to see the effective rhetoric in simple exposition. He may not fully comprehend the persuasive power of simple words. Many a rhetorician, nevertheless, will have much to learn from such a scientist as Huxley or Spencer or Darwin concerning the effective use of language. Indeed, it would be quite possible, I suppose, to write another such paper as this one on "The Rhetorician's Debt to the Scientist."

A HISTORICAL SKETCH OF INTERCOLLEGIATE DEBATING: II

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The Second Decade, 1903. Rising Interest

THE second period of intercollegiate debating was marked by a passion for organization, and by a consistent desire for improvement in the conduct of debate. As we have already seen, early in the decade (1906) the triangular plan of debate was evolved by Chicago, Michigan, and Northwestern universities. The plan immediately became popular. It settled the question, the choice of sides, the place of debate—in fact, all matters of detail in a democratic way and removed much of the old tendency to trickery and jockeying for position. It required each college to put two teams into competition, one on each side of the question. These teams could practice against each other and this was pleasing to the coaches, and was in reality a boon to good debate preparation. The settling of all matters of schedule, often for two or three years at a time, before the questions to be debated were chosen, removed many of the causes of friction. The plan worked this way: If the Chicago Affirmative met the Michigan Negative at Chicago in 1906 and sent its Negative team to Northwestern at Evanston, it did the same thing again in 1908, whereas in 1907 it met Northwestern Negative at Chicago and sent its own Negative to Michigan at Ann Arbor and did this same thing again in 1909. All debates were held on the same evening, and while this was not absolutely necessary, triangulars usually complied with the custom.

Three different tendencies appeared in triangulars. First, in universities—three state universities might associate themselves together. Second, three colleges of the same religious denomination in three different states might organize a triangular league. Third, three colleges in the same state, naturally associated as rivals and competitors in most respects, might join together in debate arrangements. The first two classes of triangulars encouraged each year a trip (albeit a short one) to a neighboring state and this custom led in time to what we shall find later as the Debate Trip, a development important to the history of intercollegiate debating.

The quadrangular arrangement was retained throughout the second decade, that of Swarthmore, Franklin and Marshall, Dickinson,

and Pennsylvania State being notable for the long period that it lasted. When the quadrangular of Chicago, Michigan, Minnesota, and Northwestern broke up in 1906 for the formation of the first triangular, Minnesota joined Iowa, Illinois, Wisconsin, and Nebraska state universities in the first pentangular league. It was discovered that five colleges could form two triangular arrangements, and, if the affirmative and negative teams debated twice, each university could meet the others in the league annually. The new pattern attracted attention at once, and was soon imitated by other state universities and colleges. Arkansas, Louisiana, Mississippi, Tennessee, and Texas universities maintained such a league; also Georgia, North Carolina, Virginia, Vanderbilt, and Tulane. Later it was found that seven colleges could maintain a similar league by three debates for each affirmative and negative team, and such leagues arose in due time.

The annual debate, of course, was maintained though this period of experiment with organization. Certain colleges refused to give up their ancient rivalries or maintained them in addition to a league arrangement. The Knox-Beloit annual debate was a notable instance of this type of meet, as it persisted from 1897 for fifteen years, giving place to a triangular with Cornell College (Iowa) constituting the third member. The single debate, where it was not a matter of long-standing rivalry, was often a two-year contract providing for a debate at each institution. These contracts could be renewed, could be made with more than one college, and did not prevent a college from maintaining membership in a league. In this way colleges began during the second decade a slight extension of their programs in debate.

A new form of debate contract or agreement came into being about 1910–11, and immediately became popular. The habit of each college of developing an affirmative and a negative team against its league rivals proved so advantageous that, when one college in a triangular league suddenly defaulted, the two remaining colleges, rather than be deprived of debates for one of their teams, sent their two teams against each other on the same evening as in the triangular scheme, and thus the new plan was ushered in. This arrangement lent itself easily to contract with a rival and merely doubled the single debate arrangement, hence the dual plan became as popular as the triangular plan and has, in fact, outlasted it as a debate method.

The first problem of importance to arise as debate leagues began to multiply and widen out in territorial implications was the financial one. Debates cost money. The judges had to be paid. Often the entertainers gave a reception after the debate to the visitors, and the visiting team had traveling expenses to meet. It was probably this important factor, finance, that forced the literary societies to give way in their control of debate to a larger body—the associated student organization. The larger group had financial resources the literary society could not summon. The league stage of debating, the increase in the number of debates, the necessity of buying debate material, and the occasional short trip to a neighboring state—all required that the control of debate pass into the hands of the student association. In the first decade debate expense was largely met by a small admission charge or by a silver offering from the audience. Uncertain and haphazard such a method was certainly, and also, it might serve to keep the audience away. Athletics in the small college also began to feel the need of financial support in addition to gate receipts; the teams grew tired playing a post-season game on Thanksgiving Day designed merely to bring in cash. To avoid this sort of exploitation the student activity fee was devised, by which the student paid at once his admission to games, debates, and his subscription to the college paper. The funds were then divided among the activities by various types of Boards of Control in various ways. The solving of the financial problem in this way for debate began to open the way for a much larger schedule of contests. It made possible the guarantee to the visiting team, another element of importance in the next decade of debate.

The remarkable thing about all these developments was the rapidity with which they spread from college to college. Ideas were shared universally and transmitted rapidly. Perhaps the college paper had a great deal to do with this spread of information about new ideas and plans through the extensive system of exchanges maintained from about 1905 on. From 1905 to 1915 the old literary magazine of the small college gave way to a weekly newspaper and to the Journalism course, with the college paper as a laboratory. The debaters were often journalists, and perhaps this had much to do with the spread of knowledge about what was going on in the debate world. Debaters have always qualified as leaders, and as student leaders attend intercollegiate conferences, much information passed by word of mouth.

Another matter which arose during this period was that of credit for debate. As long as the literary societies maintained debate or it existed as an intercollegiate activity, academic credit was withheld, of course. The students who felt that carrying debate was like carrying another course began to petition for recognition of debates under proper faculty supervision. Such action was another reason for the entrance of the coach. Many coaches began to offer courses for the debaters in argumentation and practice debating in order that credit might be given for much of the work the debaters were obliged to do in the course of the season. Other institutions, where the coach worked through the squad system, gave credit by a vote of the faculty when it deemed such action to be justified. Thus the debate class and the debate squad as methods of coach supervision came into being, and, although debate remained an activity or intercollegiate sport, it also became more definitely a curriculum attachment or course of study. Naturally the literary societies still in control of debate lost that control under the demand for credit, which placed debate more closely under faculty supervision, just as literary societies previously had lost control when financial stress gave debate to the student body organizations. Each college solved these matters in its own way, recognizing that credit could not be given for literary society or purely student directed activity. As the credit for debate by faculty vote was never an assured matter, the argumentation and debate class became the accepted thing.

The argumentation class gave rise in turn to a flood of new books on the subject of argumentation and debate between the years 1903 and 1923. There had been a few textbooks in the field, such as Baker and Huntington's *Principles of Argumentation*, put out by Mr. Baker before the turn of the century, when debating first began. For a long time it was the standard work in the field, but its success invited competitors. A few debate aids had appeared in the first decade, notably Craig's *Pros and Cons* and Baker's *Specimens of Argumentation*. In 1911 Brookings and Ringwalt's *Briefs for Debate* appeared. About 1908 the first published debates came out. Harvard and Chicago universities issued some of their debates in pamphlet form. The H. W. Wilson Company began to publish pamphlet debates at their Minnesota plant. In 1909, Professor Paul M. Pearson, editor of *The Speaker*, which gave some attention to debate, brought out the first volume of *Intercollegiate Debates*. This work was a summary of the arguments in twenty-three college de-

bates and carried one debate in full and one article from *The Outlook*. In 1912, the second volume of *Intercollegiate Debates* was issued, the present writer being the editor. The plan of the series thus begun was to bring out for debate a year book similar to that issued by Mr. Walter Camp for football. The early volumes carried in the Appendix a yearly résumé of intercollegiate debating, a feature which proved valuable and attractive to the debaters and their coaches, and now furnishes an interesting glimpse into the historical minutiae of a brief period in the development of debating. A few years later the H. W. Wilson Company began their *University Debater's Annual*, and their handbook series to which the *Reference Shelf* and other debate aids have been added. Thus the second decade of debate witnessed in its closing years the beginning of considerable publishing interest in the field of debate.

Another notable thing in this period was the rise of interest on the part of the colleges, especially the extension departments of the universities, in the high school debaters. With an eye to recruiting the debate ranks of the colleges and universities in succeeding years, a movement was begun to organize the high schools into leagues, and these leagues into state-wide groups which might ultimately hold state championship debates under the auspices of the university or college sponsoring the movement in the state. Thus students who had received training in debate began to enter the colleges, and another great impetus to expansion in debating resulted.

The coming of the coach quite generally into the debate field between the years 1900–1912 brought an improvement in methods of debate preparation. At first all speeches were written out and committed, after months of reading, studious research, and vast note-taking. The coach trained the speakers in delivery and each speech was a model oration—the main difference in speech types being that the coach insisted upon continuity or organization throughout the entire set of debate speeches. Each debater had a section of the case, reviewed the preceding speech, and summarized the entire case of the side up to that point where he left off. The rebuttal was a problem. Often the only genuine debate there was occurred in the course of the rebuttal, as the carefully elaborated constructive speeches did not clash and the first period of the debate was an exhibition of adroit manuevering, clever interpretation, and carefully planned strategy to avoid pit-falls and to force the opposition to defend its weaknesses and to meet the strong points of its antago-

nists. Often the speeches were so far apart that the debate was a stalemate and had to be decided on the polished delivery or on the rebuttal. Hence the real debate lay in refutation and rebuttal.

Since the debaters were often weak in rebuttal and there was a noticeable difference between their prepared and polished speeches and their rebuttal, the coach was hard put to it to find methods of improving rebuttal, or to get an extempore cast into the prepared work that would make a case meet its opposition. Open criticism and murmuring against coaching began to force the issue, and the coaching system had to find a way out. The result was the invention of the block system of speech preparation and rebuttal work. The coach required the debaters following the first affirmative speaker, who laid foundations for the case, to prepare paragraphs of arguments on more points than they could use in the allotted time. By committing these blocks, or getting them fairly well in mind, the debaters were able to make some selection of arguments to fit the situation arising in the debate. The difficult task of writing and committing so many arguments set up a strong influence toward extempore speaking. The more advanced colleges and universities soon began to leave the third speaker on each side free to speak extemporaneously, and to put the prepared case in the first two speeches. Another device that was followed was to save some time for preliminary rebuttal by writing shorter speeches than the time limit allowed or required. Also an occasional reference to the words of the opposition in introducing a prepared argument calculated to meet the other side's contentions helped to keep the debate more interesting and hard fought. Committed rebuttal speeches, filled mostly with re-statement and re-iteration, were used by many coaches and debaters, but gradually began to give place to blocked rebuttal answers prepared in advance. More and more extempore work came to be a necessity, as we shall see later.

One other significant matter pertaining to the second debate decade remains to be set forth—the founding of the forensic honor societies. The first of these, Delta Sigma Rho, arrived in 1906. Its birthday was the 13th of April and the place Chicago, Illinois.[1] The founder of Delta Sigma Rho was Professor E. E. McDermott of the University of Minnesota. November, 1904, about a year and a half before the founding of the first forensic honor society, Professor H. E. Gordon of the University of Iowa and Professor Mc-

[1] *The Gavel of Delta Sigma Rho* (Mar., 1927), 2.

Dermott wrote to each other at almost the same time (the letters crossing on the way), proposing an organization for the students representing their institutions in intercollegiate forensic endeavor. Professor Trueblood of the University of Michigan was drawn into the correspondence and ultimately Professor McDermott called the Chicago meeting at the Victoria Hotel, where, with Professor Trueblood presiding, the organization was launched. There were several obstacles in the way, among them local organizations for the forensic honor students, lack of money to finance the new honor society, and lack of realization of the possibilities which Professor McDermott had in mind for the new forensic order. At the first meeting, only the slenderest of constitutions was agreed upon, and a General Secretary was the only officer chosen. The organization was loosely bound together as separate chapters, practically limited for the first few years to the universities that were members of the Northern Oratorical League.

Professor McDermott insisted that membership be limited positively and absolutely to active student participants in intercollegiate forensics. Through this action he, himself, and other professors in charge of debate, were eliminated, and the new organization was deprived of their active participation. The seriousness of this elimination was overcome in the first few years by having the annual meeting of the new society coincident with the meetings of the Northern Oratorical League, a custom which gave the student members an opportunity to draw upon the advice and counsel of the professors of speech who attended the League contests.

The 1907 meeting of the League brought Delta Sigma Rho an enlarged constitution, the key, and a full set of officers. One new chapter was admitted, Ohio Wesleyan. Mr. M. L. Ferson of Iowa University was chosen first President. The first General Secretary, Gustavus Loevinger, of Minnesota University, managed to get enough financial assistance from the Minnesota debating interests to finance a circular which he used to inform other universities of the new organization. It was decided to expand slowly, and, at the annual meeting in 1908 at the University of Iowa, five of the twelve applications for charters were granted. At this time a ritual ceremony was adopted. In this year also the society lost the counsel of the two men who conceived and promoted the organization, Professors McDermott and Gordon, who both died in 1908. During the next two years (1909-1910), chapters were installed at Beloit,

Brown, Colorado, Wesleyan (Conn.), Columbia, Dartmouth, Ohio State, Kansas, Harvard, Yale, Pennsylvania, Texas, Iowa State College; and the following year at Stanford. With these new chapters the society took on new life and the success of the idea was assured. An abortive attempt was made to institute and finance a publication in 1909, *The Gavel*, but two numbers were all that appeared.

In 1911, with twenty-five chapters on its roll, Delta Sigma Rho parted company with the Northern Oratorical League and held its annual meeting separately at Northwestern University, Evanston, Illinois, on April 27. At this time the term of office was made four years for the national officers, and the annual meetings abandoned in favor of biennial conventions. The finances of the society were put on a sound basis and the publication of *The Gavel* assured. From this time the organization grew, until at present it has seventy or eighty chapters, most of which are located in the larger universities.

In the meantime, 1908, to be exact, a second national forensic honor society appeared, *Tau Kappa Alpha*. It was originated at Butler College, Indiana, and was composed of representatives from Butler, Wabash, and DePauw, who met in the office of Lieutenant-Governor Hugh Th. Miller of Indiana in the Capitol at Indianapolis to form a state honor organization. Ohio was the second state to organize a state chapter and gain admittance, and then the idea spread to other states. The plan of having a state chapter to which the forensic honor students of the various colleges might belong, and the location of the seat of that chapter in one of the colleges of the state, was the original thought of the organizers of Tau Kappa Alpha; but later this plan had to be abandoned in favor of the local chapter at each college, the system used by Delta Sigma Rho and Pi Kappa Delta. Tau Kappa Alpha elected Lieutenant-Governor Hugh Th. Miller as its first President, and for some years followed the plan of having as its president some person of prominent position, leaving the actual work of the society to the Secretary and the other members of the council. Tau Kappa Alpha reached twenty-six chapters before the state chapter idea was abandoned and the associated institutions were allowed local chapters. This change gave the order a tremendous expansion in a short period (that is, from the point of view of its chapter roll). It has continued to grow and has at the present time about ninety to one hundred chapters.

In 1914 Tau Kappa Alpha began to publish *The Speaker* and has continued the publication until recently.[2] In the beginning Delta Sigma Rho and Tau Kappa Alpha did not admit women to membership, but this policy was changed about 1920, an action which killed the two forensic honor societies which had been organized for women in 1913 and 1915.[3]

A professional forensic fraternity entered the field about 1911 or 1912, Phi Alpha Tau. It was organized at the Emerson College of Expression in Boston, Massachusetts, and, being interested in the entire Speech domain, admitted actors as well as orators and debaters. It failed to make headway against the public speaking honor societies, and its badge, a fraternity pin rather than an honor key, may have been the reason. The age was ripe for the honor society idea instead of the professional fraternity bond. The debaters and orators wanted some sort of special recognition and honor insignia and found it in the honor society and the key.

The founding of the third forensic honor society, destined to become the largest and most active, came about in 1912 and 1913 in answer to a demand for an honor award and organization for the small colleges.[4] Delta Sigma Rho offered very few colleges a charter, the state plan of organization of Tau Kappa Alpha did not have wide enough appeal (the colleges wanted local chapters); and so there was nothing to do but to place another organization in the field. It arose by correspondence, as did Delta Sigma Rho, largely between the debaters of Ottawa University, Kansas, and their former coach, the present writer, who had removed to Ripon College, Wisconsin. A year was spent (1912) in planning the organization, writing the constitution and revising it, selecting the name and the key design, and getting additional colleges interested. The work was done chiefly by three men: John A. Shields of Ottawa University, Edgar A. Vaughn of Kansas State College, and Professor E. R. Nichols, then of Ripon College. When the constitution was satisfactory to the three who wrote it, copies were sent to seven other coaches and leaders of debate at other colleges for approval and signature. These men all signed, and local chapters were admitted

[2] Recently *The Speaker* announced that it would merge with *The Gavel* of Delta Sigma Rho, beginning with the first issue of the 1934–35 debate season. However, this merger has not taken place as yet, and occasional numbers of *The Speaker* are appearing.

[3] Zeta Kappa Xi and Delta Phi.

[4] *The Forensic* of *Pi Kappa Delta* (Mar., 1923).

by these founders as they applied. Ottawa qualified for the first chapter and received Charter Number I, Washburn College was second, Iowa Wesleyan third, and Kansas State College fourth. Before the original ten were all admitted, the organization had many other chapters.

Pi Kappa Delta began with the idea of having orders and degrees. The orders were: debate, oratory, and instruction, teachers being admitted from the first to obtain their counsel and the stabilizing effect of their influence. The degrees began with those eligible for admission through representing their institution in intercollegiate forensic contests, and stepped up for increased participation and honors achieved. The degrees received were: fraternity, proficiency, honor, and special distinction.[5] The key was jeweled from the beginning to show the orders and degrees to which members were entitled. The contention was that it was better to take all eligible persons, thus gaining numerical strength and financial support and disarming anti-fraternity and anti-Greek letter prejudice, at the same time setting up an additional goal to work for, than to establish the idea of exclusiveness and restricted membership. The ideas upon which the society was founded have proved to be successful in operation, and have had great influence in making Pi Kappa Delta the power in forensics nationally that it is today.

In January, 1914, Pi Kappa Delta issued the first number of *The Forensic*. A second number followed the same year. In order to get a quarterly and obtain second class mailing privileges, two small numbers were added to the two main issues the next year, and this policy was continued until the society had the finances to justify four full-sized numbers. The publication has continued regularly to date, and like *The Gavel* of Delta Sigma Rho, carries many articles of professional interest to the public speaking teachers and students.

The first convention of *Pi Kappa Delta* was held at Washburn College, Topeka, Kansas, the last week in March, 1916. At this time the organization numbered sixteen chapters, loosely bound together under the same name and constitution. At this first convention the constitution was amended to meet the situations that had developed, a ritual was adopted, finances put on a firm basis, and officers elected in the places of the founding officers chosen by the

[5] Recently a fifth degree, Grand Distinction, has been authorized for National Tournament winners.

exigencies of the case from the ten original signers. The founding officers were: E. R. Nichols, Ripon College, President; E. A. Vaughn, Kansas State College, Vice-President; John A. Shields, Ottawa University, Secretary-Treasurer; J. H. Krenmyre, Iowa Wesleyan, Historian. At the first convention, Professor Nichols was re-elected, also Mr. Vaughn and Mr. Krenmyre. Professor John R. Maarthur, of Kansas State College, was made secretary, and Roy Painter, of Washburn College, was elected Treasurer, the office held by Mr. Shields being divided because he had left the educational field for a business career and had resigned his office just previous to the convention.

The war period came on, threatening the life of all the forensic honor organizations, and Pi Kappa Delta found that the admission of women orators and debaters now justified itself. Through the efforts of Nichols and Painter, the former as editor and business manager and the latter as provider of funds, Pi Kappa Delta kept its publication, *The Forensic*, going. The second convention of Pi Kappa Delta was held in 1918 at Ottawa University, Ottawa, Kansas, and Professor John R. Macarthur became President and Professor Charles A. Marsh, of Morningside College, was chosen secretary. As soon as the war was over, Pi Kappa Delta made a phenomenal growth, and by 1926 was the largest organization of its class.

Perhaps the chief factor in the rapid growth of Pi Kappa Delta, aside from its membership plan, was the custom of holding contests at its national conventions. There were no contests at the first convention, but at the second, Ottawa University and the University of Redlands held an exhibition debate. This started the contest idea; and so the third convention at Morningside College, Sioux City, Iowa, saw an oratorical contest in addition to an exhibition debate between the host and the University of Redlands. Nine orators participated, Morningside winning first, Wichita, second, and Redlands, third.

The national contest idea was perpetuated with an oratorical at the Fourth Convention, held at Indianola, Iowa, with Simpson College, in 1922. It was decided at this convention to establish contests for both men and women in oratory and in extempore speaking. Accordingly, at the fifth convention held with Bradley Polytechnic Institute, at Peoria, Illinois, in 1923, four contests were carried on. At the Peoria Convention Professor W. H. Veatch, of South Da-

kota Wesleyan, proposed a debate tournament for the succeeding meet. After considerable hesitation and discussion, Professor Veatch volunteered to take charge of such a contest if the organization would sponsor it, and so it was decided to give his plan a trial. Thus, it came about that the sixth convention of Pi Kappa Delta, held at Estes Park in 1926, instituted the National Debate Tournament, a plan of debate which has since swept the debating world.

In order to hold contests for both men and women in debate as well as in oratory and extempore speaking, the 1926 convention began in two places. The men met at Colorado Agricultural College, Ft. Collins, and the women at Colorado Teachers' College, Greeley. After the preliminary rounds were held and enough contestants eliminated, the entire convention came together in Estes Park for the final rounds in the various contests. The plan was repeated in the Tiffin, Ohio, convention in 1928. Men's contests began at Otterbein College, Westerville, Ohio, and at Heidelberg College, Tiffin, Ohio, and women's contests at Baldwin-Wallace College, Berea, Ohio. The finals were all held at Tiffin. Much dissatisfaction arose over the division of the convention in 1928; and so in 1930 at Wichita all contests were held in the one city, and this has been the practice of the organization since.

The influence of the forensic honor organizations has been so great that it will be necessary to notice their progress and activities as this historical sketch of debate continues. Those who are interested in the more minute details of these organizations will have to seek information from the national offices of the various orders. Pi Kappa Delta published a history of its founding and progress, written by the first three national presidents, in the March, 1923, number of *The Forensic*.[6] Delta Sigma Rho printed its history in *The Gavel* of March, 1927, and on the occasion of the twenty-fifth anniversary of its founding in 1931 added a number of personal reminiscences of the founding and the early days in the March, 1931, number of *The Gavel*.[7] As far as the writer is aware, Tau Kappa Alpha has not published its history. The honor societies, although tey all arose in the second decade of debate, became important to the activity in the third and especially in the fourth decades. And so, in tracing what they have done in part, this division runs ahead of the general story of debate, to which a return should now be made.

[6] A second history from the pen of Alfred Westfall, fourth national President, appeared in installments in the 1932 numbers of *The Forensic*.

[7] *The Gavel* 13, 3, pp. 5–14, 23.

THE FINANCIAL SUPPORT OF DEBATING

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CURIOUSLY enough, in the literature on debating appearing in the QUARTERY JOURNAL OF SPEECH I have found little on the economics of debating. Such a question is of importance to administrators and coaches. At Denison we were faced with student protests against paying money from the activity fee for the support of debating; many students complained that only a small proportion of the student body benefited from debating. As a matter of fact, students do not attend debates in large numbers. Nor are many debates held on the campus; most of them are held before extension audiences. Some important questions regarding debating had to be considered. Is not debating as it is now practiced more of an educational function of the college than an activity? Why should not debating be supported by the college out of its teaching funds just as any other subject in the curriculum is? Why should all students be taxed to support the educational opportunity offered by debate? What is the practice of most institutions in the support of debate? Do most institutions depend upon an activity fee or upon a college fund? What is the size of the budget? Does it bear any relation to the size of the student body? What allowance per mile is given the coach for his car? Do debaters travel on trains or by automobile? Are they insured? What proportion of the fund is spent for judging? How much is spent on entertainment? Is it the general practice to pay all the expenses of traveling teams? These were important questions for us. Perhaps the answer to these and similar questions will prove of interest to other institutions.

I found from the questionnaire we sent out, which had sixty replies, that the activity fee is the more generally used. Of sixty schools reporting, forty reported for the activity fee and twenty for the budget. The state institutions, almost without exception, have the budget. Several of the smaller institutions have the budget. I presume that state universities would find it impossible to tax all students to support an activity enjoyed by so few. In a university of 12,000, a debate squad of ten or twelve men is few indeed. Debating is manifestly unlike athletics, which is supported partially by an activity fee. Most of the student body attends football games. In athletics we see some agitation for an endowment or a university

budget to cover expenses so as to rid sports of the concommitant effects of emphasis on gate receipts. I may be wrong, but I believe that sentiment is growing in debating for university rather than student support. One of the advantages of university support is that the debate policy is not annually at the mercy of captious college critics. Nor can I blame the disinterested student for kicking when another boy gets a trip to Washington, D.C., on his money when he himself is offered nothing in return.

For the present, at least, the activity fee is the most generally used. The questionnaire revealed many interesting aspects of this form of support. One variation of the activity fee is seen in the following report. In this institution proceeds from the college book store are divided between student activities.

> Our total runs from $750.00 to $1,000.00 a year. We receive 13 per cent of the total A.U.S.R. fee each semester. The A.S.U.R. fund divides the profits from the University Store on a percentage basis just as the regular fee is divided. Profits from the store vary quite a bit. We pay for use of automobiles and all legitimate expenses of debate trips, etc., from the forensic fund. A finance board composed of students, faculty, and one member of the board of trustees, governs the student finances.

Another variation in the source of funds is reported in the following by a California institution.

> All long trips have an "ante" from the students through which they contribute to the cost of the trip. Our Minneapolis, Chicago, New Orleans, home trip will cost each participant $35.00; our Portland, Oregon, trip $8.00; our Southern Californian trip $5.00. Our Texas, Oklahoma trip $7.50.

When students thus help pay for the long trips, student criticism is effectively stifled.

The debate coaches of small colleges, while admitting the logic of the university budget, are hesitant in adopting it as a source of support, because the fund is likely to remain constant or decrease arbitrarily, despite an increase in student enrollment. Increase in student enrollment means a larger debate fund if drawn from the activity fee. One coach in a small denominational college advises, "My recommendation is that if possible you get a definite sum from each student each semester for the support of debate. That is the most satisfactory system, in my experience. It enables you to know definitely what you can count on." Incidentally, this coach apparently knows what he is talking about, for he reported the largest single budget of all the colleges reporting. He has $1100.00 a year for debating.

The share of the activity fee varies greatly, but it amounts to more per student than when the university budget is used. In some institutions the share is as high as $1.37 per student per year, and in others as low as twenty cents. For the sake of comparison, I shall list three institutions of like nature using the activity fee, and three of a similar nature using the budget, to show that the activity fee is more productive.

Fee	Institution	Enrollment	Amount	Per Student
	A	1375	$1100.00	$0.85
	B	912	900.00	1.00
	C	620	850.00	1.37
Budget	D	836	500.00	.59
	E	1300	250.00	.19
	F	1200	600.00	.50

I realize that these data are not conclusive, but I am sure that the tendency suggested by these figures would be borne out by more data.

In the big ten schools, which depend upon administrators to set up the fund, we see no relation between enrollment and the amount of the fund.

Institution	Enrollment	Amount	Per Student
G	12,000	$750.00	$0.06
H	12,500	350.00	0.028
I	10,500	400.00	0.038

The state universities, at least in the big ten, do not carry on the extensive program the small colleges do. They have a small number of judged debates. As a rule, debaters in these institutions ride on trains long distances between member institutions of the big ten. One big ten coach writes that the risk in using cars is too great. He continues, "We are about to strike for more money in our forensic work. We are going to get it or do away with debate. Unless our debaters can travel as our athletic teams do, then we should not travel." One who knows debating in the smaller institutions where travel is often accompanied with discomfort, will be inclined to view this as an unattainable ideal.

As a rule, debaters are not insured. Occasionally the driver has some liability insurance, but this practice is not general. To us in Ohio the experience of Howard Higgins is still fresh in our minds. Howard Higgins, of Miami, it will be remembered, was sued by one of his debaters who claimed he was injured while on a debating trip. The student was not able to collect, but the incident is a lesson.

The average allowance per mile for the use of the coach's car is five cents. One institution charges the debate fund twelve cents per mile when the university car is used, but will allow the coach only four cents for his car. In other institutions where less than five cents is given, the coaches state that they actually pay out of their own pockets to carry on the debate program. Such a practice is unjust and should be unnecessary.

A few of the institutions reporting have had a program of 100 or more debates a year. A list of a few schools with the number of debates carried on with their respective budgets might prove interesting.

Institution	Budget	Number of Debates
A	$350.00	25
B	400.00	100
C	400.00	35
D	325.00	60
E	550.00	30
F	600.00	40

It can be seen at a glance that there is no connection between the budget and the number of debates held. The amount of money available does not dictate the number of debates. Several institutions report that the tournament allows the number of debates to be increased at a small increase in cost. This is true of the institution reporting 100 debates.

One debate coach was kind enough to report in detail his financial picture for his debate program. The yearly budget secured from an activity fee is about $800.00, but this does not include the amount contributed by audiences to the support of the program. Audience support of debating is an angle of the problem that would bear more investigation. No educator can read the following without recognizing the worthwhileness of this educational activity.

> Debate at this institution is considered additional speech training, not an exercise. Every student wishing to have the experience, and willing to work, is given intercollegiate debate experience. Our squad usually consists of about fifty or sixty at the start of the season. All take the debate course in the fall. About thirty-five actually participate in our program. All debates are held before audiences of 200 or more. We have about 150 to 200 of these audiences ask us for debates as programs each year. These audiences pay all expenses in transporting the two teams from our city to the place of debate. Most of these trips are within a 200-mile range. This money is not included in the $800.00 listed on the questionnaire, because we never actually receive it. Audiences have paid as much as $30.00 for the privilege of using our intercollegiate debates as programs. In short, these debates, about thirty each year, are the

backbone of our program. They pay for themselves. We have an intramural program of about thirty debates a year. Here is an itemized account of the expenditure of our $800.00.

Transportation	$247.77	Postage	$ 16.92
Food on trips	56.72	Communication	
Hotel on trips	23.00	Telephone and Telegraph	14.29
Guarantees to Guests	195.00	Printing	7.85
Entertainment for Guests		Intramural	41.92
Food	64.58	Miscellaneous	37.16
Hotel	14.95	Auditing charge	5.54
Advertising	20.93		

The coach explains that the reason for the hotel charge being so small is that guests were put up at fraternity houses. He notes that this practice is not satisfactory.

I feel that I have merely scratched the surface of this most interesting problem. Does not an educational activity which entails such an expenditure of money deserve a thorough study? The amount spent by 44 institutions is $19,210.00. This is roughly an average of $400.00 per institution. There are 1268 institutions of higher learning in the United States. The amount of money put out for debating much reach almost half a million dollars yearly. It would seem to me that it would be a worthy object of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, or some foundation, to set up a commission to study the costs of debating. The United States Commissioner on Education could do worse than investigate the educational advantages of debating in relation to its cost.

PERSONALITY DEVELOPMENT THROUGH DEBATING

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EVERY high school subject in the curriculum should have definite objectives. These objectives may be numerous and varied. The Seven Cardinal Principles of High School Education afford a splendid set of objectives. The four general objectives of all education is another splendid group. Whatever the objectives, it is always well for the teacher to take inventory and ask, What are the end products of this course? In what particular way will the course benefit the student? Will it tend towards a better understanding of

organized society? Does it help the student to achieve a better personality?

Debating affords a great opportunity for personality development. If the activities of a debater are analyzed, it will be noticed that he is brought face to face with many life situations. In this article, we shall list nine personality traits (the list is not exhausted, by any means) as well as the situations to which these traits apply, and the places where debate work affords a chance or opportunity for personality training.

In the event of difficulty in attaining any one of the nine objectives stressed in this article, as, for instance, when a debater loses control when an unfair decision has been made, the following general plan of procedure may be used:

First analyze the situation. Was this the first time? Why did he act that way? Etc. His reaction or response to the situation may be due to any one of perhaps eight things:

1. It is a new experience.
2. Past environment has encouraged or tolerated the wrong.
3. Wrong attitude and habits along this line have been formed from associations.
4. Moral concept of the significance of this act is lacking.
5. He is naturally impulsive and emotional.
6. Environment promoting self-control and responsibility is lacking.
7. He is pampered, petted, spoiled.
8. He has not been taught to think and reason out life situations.

After analysis, the next question is how to get the pupil to make the special or right adjustment. Germane, of the University of Missouri, gives us his rich experience from studying over 8,000 cases. He lists methods in order of importance or rank for assisting the pupils to make adjustments. They are as follows:

1. By discussion—"Talk it over" method.
2. By appeal to reason, honor, pride, spirit of fair play.
3. By making it a class or group project.
4. By letting the child work out the solution.
5. By coercion—suspension for reflection.
6. By calling attention to the group rules or creed violated.
7. By reading material and pictures.
8. By having the student consult others.

The above procedure is a splendid technic for helping teachers diagnose and determine remedial measures for nearly all undesirable character traits.

PERSONALITY TRAITS THAT MAY BE DEVELOPED IN A DEBATER

I. Self-Control—Restraint exercised over one's self.
Modesty, calmness, self-command, dignity.
Reserve, poise.

When:

A. Unfair decision is made.
B. His teammate makes a mistake.
C. His teammate fails to measure up.
D. He is beaten.
E. Opponents deliberately cheat or misquote.
F. He is winner.
G. He makes a good point.
H. He feels like swearing or "cutting loose."
I. Sarcastically attacked.

II. Sportsmanship—A wholesome attitude in giving and taking, in victory and defeat.
Open-mindedness, sympathy, cheerfulness, fellow-feeling, tolerance, respect.

In:

A. Meeting opponents.
B. Seeing opponents off.
C. Avoiding concealment of arguments.
D. Avoiding snobbishness and appearance of superiority.
E. Not quitting when displaced.
F. Not jeering at opponents.
G. Condoning the mistakes of a teammate.
H. Respecting the opinion of others.

III. Judgment—The operation of the mind, involving comparison, discrimination, sense of relative values, ability to decide rightly and wisely, a sense of proportion, deliberation.

In:

A. Deciding when to use certain arguments.
B. Determining the quality of one's own arguments.
C. Criticising the relative value of a colleague's or an opponent's arguments.
D. Deciding when to keep silent.
E. Deciding when to criticise.

IV. Co-operation—Promptness, dependability, unselfishness, willingness, helpfulness.

In:

A. Working with one another.
B. Sharing material and ideas.
C. Always appearing on time.

D. Not giving orders to one's fellows.
E. Giving in to group opinion.
F. Abiding by the decision of the coach.

V. Initiative—Energy or aptitude displayed in the action that tends to develop new fields.
Self-reliance, originality, resourcefulness, confidence.

In:
A. Collecting material.
B. Ways of meeting new arguments. In
1. Rebuttal.
2. Construction.
C. Devising charts.
D. Seeking and testing new arguments through interviews with influential people.

VI. Courage—That quality which enables one to encounter difficulties with firmness.
Pluck, valor, assurance.

When:
A. Apparently "snowed under."
B. Reporting correct verdict.
C. Meeting the opposition against odds.
For example:
1. Going against a stronger team.
2. In an "eleventh hour" substitution.
3. In adverse emotional stress; e.g., death in family.
4. Physically injured.
D. Severely criticised by coach and critic judge.

VII. Tact—peculiar ability to deal with others without giving offence.
Gratitude, mental poise, courtesy.

In:
A. Presenting arguments.
B. Exposing or meeting opponent's arguments.
C. Approaching the audience.
D. Proper appeal to the judges.

VIII. Honesty—Fairness and straightforwardness in conduct and speech.
Integrity, sincerity, truthfulness, frankness, sense of honor, justice.

In:
A. Giving the correct authority.
B. Not plagiarising.
C. Quoting opponents.
D. Not bluffing.
E. Quoting facts and figures.

IX. Leadership—One who leads and is being followed by others in conduct.
Responsibility, obedience, respect, enthusiasm.

In:
A. Encouraging teammate.
B. Pouring oil on troubled waters.
C. Being elected captain.

Conclusion

Probably not all of the above mentioned personality traits can be taught to a team in one year. This is very nearly impossible; but if they are constantly kept in mind by the teacher, and used whenever the occasion presents itself, the result will be character education through debate. However, this fact must be remembered: if this type of teaching is to be effective at all, the teacher or coach must first exemplify the traits that he wishes to implant.

SPEECH HYGIENE

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IT is a long leap from the grunting and gesturing stage of man's communication to the very highly specialized means of influencing behavior which we have come to call speech. The process of change through the centuries has been slow, but each step in the organism's growth has met a decided need in man's environmental adjustment.

The psychological world of man is a speech world. Feelings, desires, and thoughts are constantly wanting expression by means of audible symbols. When we are serious-minded and desire to express our ideas for a well-defined purpose, we are using speech as a control over our social environment. In utilizing it for such a purpose, we have nervous activity which is as important to our well-being as any activity we exercise during our waking hours.

Most human beings have a desire to do what is right, to say the right things at the right times, and to express their ideas most convincingly. It is at this point that many people fail. How many folk have you seen, who, because of a terrible feeling of guilt, of insecurity, of shame, or of deep-seated sensitivity, have failed utterly to convey their ideas effectively in either a small group or before a large audience? How many others among your acquaintances would never dare, because of extreme shyness, timidity, or social morbidity, to project a conversation, in an informal circle, to say nothing of addressing an audience from a public platform? Practice in what is commonly called classroom speech skills is not likely to alter the emotional basis upon which such inadequacies rest. Still speech tech-

niques of body, voice, and articulation are employed as therapeutic devices in modern speech classes with the expectancy that complete freedom from emotional repression will be attained for the students. However important such drills may be, I suggest that they are secondary to devices which search directly for the basic attitudes involved in stage-fright and other manifestations of maladjusted speaking personalities.

Speech does not concern itself merely with a study of the muscles and nerves employed in the act of speaking. The majority of students coming under our supervision in a speech class do have fairly adequate voices and articulatory mechanisms, and they experience very little difficulty when talking alone or to a small group. Of greater importance, then, becomes the study which centers around the emotional and mental life of the person who is trying to influence the behavior of an audience.

True enough, a stutterer, or one with any other obvious disorder in the rhythm of verbal expression, is handicapped in speaking. Not only does he have a derangement or malfunction of the actual speech mechanism, but he also has emotional problems which have arisen because of his particular defect. Were these problems solved, even, he could live in far less agony with himself and with others than he ordinarily does when possessed by fears, feelings of persecution, and insecurity. But there are few stutterers compared with the number of us who, though we are able to speak with considerable freedom when alone, "fly all to pieces" when confronted with a real and urgent speaking situation.

Many of us would not subscribe to making our college fundamentals speech course one in behavior. Most speech instructors feel the need of teaching debate, interpretation, phonetics, etc. Teachers being trained with this viewpoint are not expected to conceive easily the importance of a psychological approach which minimizes or entirely eliminates the content ordinarily found in speech textbooks. And so in this paper I am concerned with a course in speech organized for the high school student. I can think of no more propitious time nor place for an orientation course for students desiring a more adequate command of their personalities in a speech situation.

The goal in fundamentals courses should extend to adequate speech adjustments outside the classroom. If our work be thorough, it is not enough to see adequate changes effective in class. Society today is suffering as a result of inadequately adjusted personalities at

war with each other's inferiority feelings. Our speech, as indicated in politics, government, pulpit, and to a large extent in social situations, is symptomatic of a lack of adequate personal evaluation and contentment on the emotional level. Competitive struggle today indicates a basic unrest and dissatisfaction with one's personal feeling of emotional security, for which financial security does not seem to compensate.

Speech training, then, is training in the fundamentals of human behavior as seen through verbalization. What we say and how we say it becomes a matter of significance only where the underlying motives are understood.

How can such goals of understanding be attained in a speech course? To face problems of speech training from the mental hygiene point of view is difficult because it necessarily begins with the study of self. The first prerequisite to such an approach is an instructor who is wise, objective, and humored to his own personality problems. Many teachers of speech do not enjoy the discussion of complexes, inhibitions, repressions, and the like in other folk because they themselves are experiencing similar problems, and thus resent the implied analysis of their own difficulties. Without a frank, open, and sane insight on the part of the teacher, a speech class can never be handled successfully from the angle of mental health.

The second prerequisite is that one must be able to deal with underlying causes rather than with symptoms. The speech symptoms should serve only as aids in a student's own analysis of his emotional behavior.

The third prerequisite is an ability to maintain rapport with students throughout the entire course. The teacher should be able to guide these adolescent youths toward greater emotional maturity by a manifest understanding of their problems and by analytical assignments inside and outside the classroom. The goal should always be held constant in the direction of a greater feeling of adequacy for the student in all situations.

Speech hygiene, as discussed in this paper, if successfully practiced in a secondary or high school speech class, should make it less necessary for colleges to reorganize their courses to meet what I consider a paramount need in speech training. High school students pretrained in such a course should be ready for the more advanced work in college and university speech courses. With freedom from extreme self-consciousness, timidity and complexes of insufficiency,

these students will decide upon one of two academic speech careers. Either their need to talk will have been lessened to the extent that courses in speech do not lure them any longer, or their intellectual curiosity will direct them into speech classes where debate, dramatics, and oral reading spur their latent talents to perform, even though they are aware of the great ego-satisfaction resulting from speaking and acting in public. With adequate insight, the latter course can be pursued without deception. It will be a voluntary choice and not the resultant of misinterpreted tensions within the personality.

My message is briefly this—in speech there is a great opportunity for a kind of expression as well as a repression of one's innate potentialities. I am certain that we sell ourselves before we sell a fact or an idea. The mastery of our own destiny through speech would seem to be close at hand if voluntary activity and direction were controlled by the higher, more recently acquired levels of mind rather than by involuntary lower levels of emotionality. What could give us more security than knowing our weaknesses and daring to parade them? What could make human beings more likeable than a spirit of competition with self? If these goals are kept clear, personality as begotten through speech is truly a capacity for fellowship.

SPEECH TRAINING AS A PREVENTIVE OF NEUROSIS

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ONE of the giants of the modern world is Dr. Sigmund Freud, the inventor of psychoanalysis—a system of diagnosis and therapy for neurosis, hysteria, neuraesthenia, and other disorders of the personality. Many attempts have been made to incorporate his theories into a theory of the psychology of speech. Let us take a few examples:

One scholar, looking at the origin of language, notes certain positions of the tongue that are suggestive of the phallus, and says that just as written symbols developed from pictures of objects of various sorts, so audible symbols have grown out of lip and tongue gestures made while the voice was issuing through the mouth. Since, unconsciously, we are seeking ways of dramatizing the importance of the sexual act, frequently this dramatization influenced the devel-

opment of language by furnishing symbols that served as language units.

Again, another scholar, a physician, thinks of certain disorders of speech as reverberations of unwholesome repressions of sex impulses—reverberations that cause compensatory and surrogative movements of the tongue and lips. According to this view, stuttering is a sort of oral masturbation.

Still another authority in this field says that speech is frequently motivated not by a desire for communication, as such, but by an urge to attract the opposite sex; that speech is to man, therefore, what the mating calls are to the birds. He calls attention to the fact that most of the conversation of life is quite random and he asserts that both in subject-matter and in motive it is largely sexual. He cites also the predominantly large proportion of our literature—merely recorded speech—that is frankly devoted to the sexual motif in one form or another.

These authorities seem to assert that speech has its basis in a foundation composed partly, if not entirely, of sexual drives. It is the purpose of the present writer to question that interpretation of the phenomena of speech.

In the first place, let us question whether sex is essentially basic or fundamental—to speech or to anything else. Is it possible to find some other drives that are basic even to sex? We suggest two: The desire for attention and the desire for new experiences.

The Freudians have always had a most difficult time proving that sex was a basic drive of the infant and young child. They may have satisfied themselves on this point, but many of the parents of these youngsters have been quite unconvinced by the explanation. But no one finds it difficult to see that one of the basic appetites of the youngster is for attention. The very helplessness of the human baby makes this appetite an inevitable philogenic development. Gradually the baby is weaned from the ministrations of the adults who wait upon him until he becomes relatively autonomous. Then he "falls in love" and more or less suddenly he is projected into a situation in which again he is the recipient of undivided attention. He again enjoys the feeling of being the center of the cosmos, if not a large part of the universe itself. So instead of infantile psychology being explained on the basis of sexual phenomena best observable in adulthood, we might reverse the relationship and explain the phenomena of romance in terms of infantile experiences.

After one or more such experiences of "being in love," our hero marries. Then gradually the creature for whom he was the "whole world" begins merely to take him for granted. Then the baby comes, and the father is practically ignored. What happens? He finds some other way of getting attention. He may get it from his students, his public, or his paramour. The Freudian may call this sexual; but may it not as well be called "exhibitional?"

Now let us consider the basic drive for new experiences. From the first thrill—pleasant or unpleasant—of being projected from his mother's body into a world of new sensations, the child goes on to an ever widening experience with the persons and materials around him. He constantly yearns for the experiences that added years will bring him. He wishes to go to new places and do new things. The more he is restrained from going and doing, the keener becomes his desire. For good and sufficient reasons his sexual experiences are restricted, if not prohibited. Hence, he develops an overweening desire to controvert the "great taboo." Then he marries. The taboo is relaxed.

Now if his behavior is sexually motivated, and if he is happily mated in the biological sense, he will look no farther. But such is not the case. In spite of his ideals of fair play, he flirts, he courts, he seduces. Why? To satisfy a sexual drive? No, that could be satisfied under the same roof where he satisfies his desire for food. But he wants new experiences Thus may be explained a great deal of adultery, bigamy, rape, and homosexuality.

But, one says, the sexual drive is rooted physiologically; it depends upon the activities of certain glands. True, but the sex drive is by no means limited in its base to the gonads. The adrenals, the pituitary, and the thyroid all play a part in the goading. Apparently they prompt as much toward generalized restless and random activity as they do toward direct sexual acts. It is the set-up of human life that directs this activity into sexual channels.

It is not basic to say that too great a sexual urge drives good men and women to crime, to mental collapse, and economic failure; but it may be basic to say they are driven by too great a desire for attention or for new experiences or for both. It just happens that, because of society's attitude toward sexual contacts, direct and indirect, sex is the most fertile field for him who is searching for new thrills and new opportunities to be worshipped as whole-heartedly as his mother worshipped him when he was a baby.

I say that sex is the most fertile field. It is by no means the only field. Sport, art, writing, and many hobbies furnish satisfactions of these two basic desires to one who can perform these activities with signal success. Thus I propose that the way to solve the problem of the girl who is said to be "over-sexed" is to find some activity for her that gets her attention and gives her new thrills.

But perhaps the most fertile field of all for the sublimation of these desires is speech. Because of the very nature of the act, speech is attention-getting. True, only the skillful speaker can hold the attention very long, but that is where the teacher of speech comes into the picture and shows the boy or girl how to talk over the radio, to a class, before a club, in a play, etc. The attention-getting speech situations are legion.

But best of all, speech is the means of acquiring new experiences. Not only the thrill of acquiring new skills, but the thrill of going new places and doing new things. The girl wears the clothes of an Egyptian queen, or a Tartar slave, or a 21st century teacher; her face is painted to suit her part; she is addressed in language that transports her through time and space; she speaks her part. That is the thrill of the drama for the actors. Speech enables us to experience what time and space would otherwise prevent. We cannot go to India, perhaps, but we can get some of the thrill of going by talking about it. We cannot see Rome in her ancient splendor, but we can feel the wonder of the Etruscan peasant as he saw for the first time her temple-crowned hills. Speech—reading, acting, story-telling, lecturing—takes us in search of the novel even to heaven and hell. And the better we are trained in speech the faster will our magic carpet transport us.

Thus, fellow teachers of speech, I present this art of ours as a wholesome regimen of training for the hungry personality of our age. Speech is good mental hygiene. It is a prophylaxis against neurosis. It is an amulet, a phylactery, a charm to protect the wayfarer along the journey of life against the two great dangers of the road we travel, loneliness and boredom.

A SPEECH CORRECTIVE PROGRAM FOR THE TEACHERS COLLEGE

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RECENT estimates point out that approximately four per cent of elementary grade pupils have speech defects and need special help. It has further been estimated that 18 per cent of school children are handicapped because of varying types of speech disorders. Whatever the correct percentage may be, we all know that speech difficulties of various degrees and classifications do exist. What can be done about this matter? Who shall accept the responsibility of helping these children?

The task seems logically to fall to the lot of the public school teacher. Every teacher in the school systems throughout the breadth and length of our land should have received certain definite training, meeting certain requirements in regard to his or her speech, before being issued a teacher's certificate. The teacher should not only be able to talk, but should be able to talk *well*—especially considering the part that imitation plays and the fact that the child speaks what he hears. I do not desire to limit these random observations and thoughts to teachers colleges, but rather to all institutions training teachers. I do not propose to set up an infallible program which will work in every situation; no school will find its own characteristics reflected. I shall not attempt to here consider various methods of procedure in working with cases, classifications of speech defects, and the like.

It is not necessary to dwell upon the value of good speech and the part it plays in our lives; nor to go into details regarding how work in oral English has been slighted, while written English has received attention year after year until, in college English courses, we find ourselves doing and re-doing things that have been done and re-done in previous years.

The President and the Dean of Instruction in the teachers' college where I am located feel that the work in written and oral English has not been balanced; that there has been too much duplication in English; that there is a certain saturation point; that much college work ordinarily given in English I and II should be remedial rather than a repetition of English fundamentals already frequently covered. That is, through a series of tests we should discover whether

the college student can meet necessary requirements in spelling, grammar, construction, punctuation, and oral discourse, thus making college freshman English therapeutic rather than merely duplicative. I do not propose to substantiate fully this particular issue, and only mention it in relation to a proposed corrective program. Although speech and English are indeed individual fields, it may be necessary to separate them, or to work through or in connection with the English Department to accomplish our objectives.

The teacher with her already crowded schedule is the only one to whom we can turn to further our cause. She may be the only one able to help those unfortunate children who for one reason or another have a speech handicap, which they *may* outgrow but which very likely will retard their school progress, social life, and vocational advancement. It seems logical that the college which trains teachers should accept the responsibility of equipping its graduates to cope with this problem.

How are we to train the teacher and further a speech corrective program? Especially for those of us in the colleges who are teaching all the speech offered, with perhaps debate, dramatics and some English courses—how can we find time for instituting any program? For those colleges with a department of speech employing several instructors, the problem should be minimized.

Our task must contain a three-fold purpose. First, to see that the speech of every teacher receiving a degree to teach meets a certain standard. Second, to recognize that it is the duty of the college to see that every teacher up to the senior high school level and including the senior high-school English teacher know how to treat with minor speech difficulties, and is able to recognize and have a better appreciation and understanding of major defects. Third, to provide a center where the teacher in service can get additional help and suggestions when needed.

Before any appreciable amount of speech work can be accomplished in any school it is necessary to build up a speech consciousness. Why? Because people do not understand the problem and have not given it thought and attention. Because people do not hear their own speech and voices. Five hundred freshmen, in a personal check-up relative to their speech, were asked the question, "What is your personal attitude toward your own speech?" Sixty-five per cent answered—"I don't know. I never thought anything about it," or "I *guess* it is all right." Over fifty per cent of college freshmen

with speech defects did not realize there was anything wrong. They had not heard their difficulties; teachers had either not heard the difficulties or had not known how to help the child.

Thus it would seem first of all essential to build up a speech consciousness, an appreciation of good speech, a thorough "cleaning of the wax" out of the prospective teacher's ears. This can be done through assembly talks, co-operation with teachers of other subjects, through regular speech classes, and in still other ways that will be suggested from time to time in relation with other points.

How can we help the teacher to attain an acceptable standard of speech? Let us consider the following suggestions—others can and should be added. There should be a personal interview by the Dean or a board of faculty members before any student is admitted. This will analyze the student's problems, help him to select the proper field of study in light of interests and previous study, and permit him to ask questions concerning curricula. Throughout this interview severe speech defects should be noted and the person either rejected or given to understand that he is to be entered on probation and that his speech must meet the standard as set by the college—this standard to be determined by the speech specialist. The State of Pennsylvania does not permit cripples to enter a teachers college; yet the person with a lisp, baby-talk, bad nasality, foreign accent, or a stuttering condition is permitted to receive a teacher's certificate and cripple many children with whom he daily comes in contact in the schoolroom. We all know that such individuals can be found in the public school systems.

Next, a speech questionnaire of some sort (that used by the University of Iowa is the best one in my knowledge) should be filled out by the student and filed with his other records. This test should be followed by a personal check of every freshman in the early weeks of school for speech and voice difficulties, and recorded on or with the previous blank and filed. Lastly, those individuals who cannot meet the speech requirements should be put into special classes or given individual attention where necessary. Some will be able to overcome difficulties by merely becoming conscious of them through a regular fundamentals course in speech, offered the first semester and required of all freshmen. From this course can definitely be determined those individuals that must have additional or special help, this following in the second semester. By the end of the first year we should then be able to determine whether the individual can

overcome is difficulty and should continue his preparation for teaching. It will take time to accomplish even these objectives, but they should be in mind. When the individual with a speech defect reaches college, the habit is quite thoroughly set, and is much more difficult to overcome than it would have been in the early years of school where necessary attention could and should have been given to the majority of the cases. Why did they not receive this help? Because teachers did not know how to help them or did not even recognize the defect. This leads us to our second objective: To train the teacher to treat with minor speech cases and to have an understanding and appreciation of major defects.

There should be a second course required of all prospective teachers—specifically designed to instruct in the recognition and treatment of minor speech defects, together with the physiological and psychological approach to be used in the treatment of cases. Work should be done in ear training, recognition of individual sounds and their placement, and a thorough analysis of the speech process. Actual case studies from the training schools and city schools should be carried on by the students. Methods of procedure should be worked out and submitted to the instructor for checking before working with the case, much as are teaching units. Various cases and studies can be discussed in the class. The student can and must be made to feel that this one course will not make him a speech specialist any more than he could teach mathematics with one fundamentals course, or become a dentist, lawyer, or doctor with one course. The student *can* be made to see what can be accomplished with minor speech difficulties; *can* be made to feel and see the need of accepting his responsibility; and *can* develop a recognition, appreciation, and understanding of major defects.

This leads us to the third and last part of our task—that of providing a center where the teacher in service can get additional information and help. It is here that I recommend the establishment of a speech clinic. We have one of two approaches to take. This plan embodies both. That is, the clinician diagnoses the case and then treats it with the same professional authority that a doctor uses in treating an organic disorder, accepting responsibility for a treatment plan and then seeing that the plan is carried out. The other approach is to make the diagnosis, study, and suggestion—helping the case, teacher, parents, or all, with an understanding of the problems to be met, but leaving the initiative of carrying it out in the hands of

these others. The important thing is that both child and environment must be considered. It is well to remember that it is better to proceed too slowly than too rapidly. The clinic can definitely operate in conjunction with the Speech Correction course just mentioned. The functions of the clinic should be: (1) to study and treat certain cases; (2) to set up a speech improvement program to be carried out by teachers, parents, or both; (3) to build up this speech consciousness referred to earlier; (4) to work in conjunction with the earlier objective of aiding college students with speech defects.

This is a workable plan which can be put into effect by the individual who already has a full schedule if he is willing to give over Saturday forenoons to the problem and if he has had considerable speech correction and clinical work. The clinic can be studied in respective communities by its function, its orientation, and its structure. The case and the community where the case lives are the two principal criteria of judgment for the success of the project. To give personal attention to very many cases is beyond the scope or physical possibility of such a set-up and would limit the activities; yet, some few cases should be treated by the clinician in order to demonstrate to the community and students what can be done and methods of procedure. This demonstration work should be done behind a one-way screen.

The clinic should be affiliated with other agencies in the school and community—certainly with the school doctor and where possible with doctors on a hospital staff. Physical examinations and structural defects may then be turned over to a recognized physician or surgeon. A further reason for the affiliation with the medical profession is that not only do many cases rightfully come under their supervision, but that in smaller localities we still find many doctors informing parents that their child will outgrow his speech difficulty and citing instances where children have, but failing to cite to the parents any similar cases where the subjects did not. Perhaps some criticism can be alleviated by this suggested recourse. Especially does the clinic need this help for the building of faith in the early days of its existence, and until it has proved what can be accomplished. Other possible affiliations are within a psychology clinic and a reading clinic—the three working together, and coming together for consultations.

As to the procedure of operation: The teacher or parent should make application for appointment. A case history is then sent to be

filled out and returned before time for the appointment, so that the clinician may make a study of this record. The child should be accompanied by the teacher to help where a speech improvement program is to be set up, and by parents where convenient, for much further valuable information may be obtained as to the cause of the disorder. The diagnosis is made, and a regular program is set up. The teacher and parents are given to understand that they should keep in close contact with the clinic and return the child every few weeks for re-checking and further suggestions.

I should like to review, very briefly, what has been accomplished in a year and a half with such a program in view. Certainly not all of these suggestions have been accomplished in this short time. We can, as before mentioned, best judge the results of such a program by the improvement of the cases and the effect upon the community. What concerning the first task of overcoming speech difficulties among college students? We discovered last year in a Freshman class of 225 students sixty with defects of speech or voice. This year with a similar personal check, fifty-two cases were detected. Approximately fifty per cent of these defects are directly due to the fact that the students speak a mother tongue at home and attempt to speak English in the school. The student thinks in one language and speaks another. The result is a definite foreign accent, sound substitutions and omissions due to the foreign background. Generally class work in the fundamentals course in speech is sufficient for the overcoming of the difficulty, where the student learns to hear his difficulty and learns how to overcome it; however, special help is sometimes needed. Of the sixty defects of last year, all but seven now have an acceptable speech; at least four of these seven should have been rejected or permitted to enter only on probation. Such a system will be in effect next year. Several of the cases had to have special help; most of these for a semester, some few for a year. This year we discovered, among the incoming freshmen, twelve with voice difficulties not suitable for the classroom (raspy, harsh, thin, too high, monotone); two who stuttered; eighteen with foreign accent and sound substitutions and omissions; eight with very faulty enunciation and sound substitutions in some instances; four who lisped; seven with bad nasality; and one with a pronounced baby talk. Several of the cases had more than one difficulty, but the major trouble has served as the basis for this general classification. Again

I repeat that the percentage of defects is high in this instance because of the foreign accent cases.

Returning to the second objective: We have a course in the Teachers Colleges of Pennsylvania called Speech Problems, whose objective it is, quoting from the state syllabi, "to equip the prospective teacher with the knowledge and technique necessary to correct speech defects. This course is required for all primary certificates, and should be required of all graduates—at least to the high school level. This is a step in the right direction, and a survey of the speech situation in the teachers colleges of Pennsylvania would indicate that all is well. Yet, very few of the teacher's colleges are doing much with this course—not having anyone trained in speech correction to offer the course. The course has fitted into our program quite well, though it is necessary to make clear to the student that such a two-hour course cannot make speech specialists. Other more advanced and detailed courses must grow out of the other program if such specialization is desired. Even in a year and a half, sufficient interest has been manifested that an advanced course is to be offered next semester.

As for the clinic: Along with a psychological and reading clinic, a speech clinic was opened last March 10, to be open on Saturday mornings. Several times it was necessary to open a few afternoons through the week, and there has never been a time that there has not been a waiting list for appointments. The objectives of the clinic were, as earlier mentioned, to treat some cases, to set up programs for others, and to provide demonstration subjects. By letting superintendents and teachers know of the clinic, sixty-four different cases aside from college students had requested the services of the speech clinic by the end of the summer school. The number of appointments was still large, since a great many cases returned several times for further checking and suggestions. What type of cases were brought in? Twenty stutterers; seven lispers; thirty-two cases for sound substitution, omission, and foreign accent (again due to the high percentage of the foreign background of the locality); two nasality cases; one bad voice case; two cases with faulty enunciation. The ages of the subjects ranged from five to seventeen years. There were sixteen from five to eight; thirty from eight to twelve; fourteen from twelve to fifteen; and four from fifteen to eighteen years of age. I shall draw no conclusions from these data. It is interesting to point out that twenty-three towns and cities were represented in

those submitting cases, some people coming as far as 100 miles for the service. This is important only so far as it shows the scope of the clinic.

Now as to results: Did the program work, did subjects improve and overcome their difficulties? The majority under the supervision of the clinician have either shown very satisfactory improvement or have been dismissed, having acquired an acceptable speech. A questionnaire was recently sent to those teachers or parents that had brought cases in and were not treated by the clinician, to see how the speech improvement program was carried out.

Questions asked were:

1. How long was the speech improvement program continued? The answers indicated anywhere from a few weeks up. Several cases are still continuing the program. This wide range is due to the varying difficulties of the subjects.

2. What progress was noted? Thirty per cent of the answers of parents and teachers said that the subject was greatly improved and only had to have the matter called to his attention occasionally; twenty per cent that there had been some improvement but the child was still having difficulty, and ten per cent showed very little or no improvement—these, of course, being the more severe cases.

3. Does subject still need special help? Sixty per cent answered negatively.

4. Have you been able to help other cases of minor speech defects? Forty per cent answered affirmatively.

Other questions as to particular problems met in carrying out the program, ways in which we could be of further assistance, and questions which might help the clinician, were answered with very favorable reactions. This would all seem to indicate that the clinic part of the program is functioning satisfactorily and meeting with the approval of the service area.

Much interest has grown throughout the community, indicating the building up of a speech consciousness. This interest has been furthered through talks to various clubs, institute work, newspaper and magazine articles, demonstration work through the use of a one-way screen built at a very small cost, and through the close tie-up of the three objectives making up the program.

I have found that schools, teachers, and clubs solicit and welcome talks upon various phases of speech correction. The subject is relatively new to most groups, and they are interested and anxious

to co-operate. Another interesting observation is that several students from the one class in speech correction have become sufficiently interested that they plan to do their graduate work in this field. Superintendents and principals have given teachers extra time to aid speech defectives. Such a program also meets with the educational trend that seems to be under way, that of colleges keeping in closer contact with its graduates.

Again I repeat that one of the principal prerequisites to the institution of such a program is that some one trained in speech correction and with clinical experience be in charge of the project. Also that it be someone who feels the need of "spreading the gospel" beyond his own small boundaries and is willing to give time and work to such a cause. Such a program is within the scope of every teacher training unit. The sooner it is instituted—the sooner shall we begin to help those unfortunate enough to have a speech defect; the sooner can we truly develop speech work in the colleges; the sooner will all speech work be more readily accepted throughout the school systems; and the sooner shall we then have that ultimate desideratum, speech specialists over individual school systems.

A STUDY OF THE PERSEVERATING TENDENCY IN STUTTERERS

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WE ARE concerned, in this investigation, with the perseverating phenomenon in stutterers. By perseveration we mean the tendency for mental processes to persist in activity after the cessation of the conditions to which they were originally due. H. M. Cushing[1] defines perseveration as a lag or inertia of chemical-neural processes. H. H. Jaspers[2] defines perseveration as the tendency of a set of neurons, once excited, to persist in this state of excitation autono-

[1] H. M. Cushing, "A Perseverative Tendency in Pre-School Children," *Archives of Psychology*, 1929, No. 108.

[2] H. H. Jasper, "Is Perseveration a Functional Unit Participating in All Behavior Processes," *Jo. Soc. Psych.*, 1931, 2, 28–51.

mously, showing resistance to any change in this state. Ewen[3] investigated perseveration in normal and epileptic subjects. He found the perseverating tendency to be a feature of the peculiar mental state of epileptics between attacks. W. Riese[4] holds that perseveration indicates a lack of adaptability due to a lowered vitality. In a diseased brain, perseveration may serve a useful purpose by economizing nervous energy.

We are interested in finding out whether stuttering is a form of perseveration. When a stutterer repeats a sound that he has made, he may be perseverating. It is possible that the mental processes which caused the initiation of a given sound continue after the conditions to which they were due have ceased. A set of neurons has been excited as part of the process of producing a given sound. This state of excitation may continue autonomously, resisting a change. We propose the tentative hypothesis that this resistance to change, with its consequent repetition of the originally initiated sound, constitutes stuttering.

In order to determine the existence of a general perseverating tendency among stutterers, a group of tests included in the Mahler and Elkin Test for the Measurement of Secondary Function was administered to a group of thirty stutterers and a control group of thirty non-stutterers. The groups were matched for chronological age, mental age, and school environment. The age range was from ten to sixteen, with a mean of twelve and six-tenths years. Both groups were composed entirely of males.

The Mahler-Elkin Test is new. It is divided into a series of timed sub-tests, each containing initial and final tests of the function considered. The test is constructed along these general lines: (1) A situation is presented to which the subject is required to respond for a given period of time (Pre-Test A). (2) A variation of this situation is then presented to which the subject is required to make a different response for the same time-period (Pre-Test B). (3) A third situation, consisting of the combination in random order of both original situations, is then presented. The subject is here required to change his reactions quickly and suddenly. Failure to make these changes is a failure in responding to a new situation. A failure means that the subject continued to react to a situation which was no

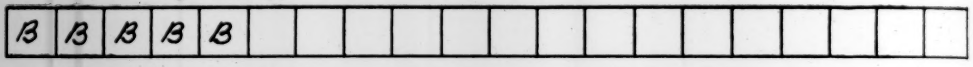
[3] J. H. Ewen, "Perseveration in the Insane Epileptics," *Jo. Mental Science*, 1930, 76, 537–540.

[4] W. Riese, "Uber Einige Motorische Herd-Symptome," *Psych. u. Med.*, 1927, 172–183.

SAMPLE PRE-TESTS

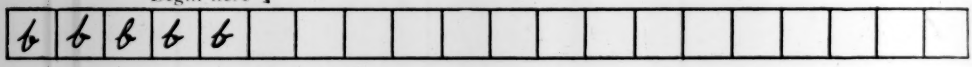
Write the letter *B* in each box. Work from left to right. Do not skip any boxes. Work as fast as you can.

Begin here↘



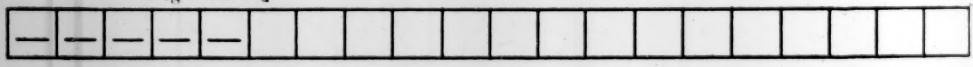
Write the letter *b* in each box. Work from left to right. Do not skip any boxes. Work as fast as you can.

Begin here↘



Draw a horizontal line (—) in each box. Work from left to right. Do not skip any boxes. Work as fast as you can.

Begin here↘



Draw a vertical line (|) in each box. Work from left to right. Do not skip any boxes. Work as fast as you can.

Begin here↘

Add each example below. Do each example as you come to it. Work from left to right. Work as fast as you can.

Begin here↘

9	8	8	9	6	4	4	5	9	8
2	6	5	7	2	1	3	3	5	2
11	14	13							

Multiply each example below. Do each example as you come to it. Work from left to right. Work as fast as you can.

Begin here↘

9	8	8	9	6	4	4	5	9	8
2	6	5	7	2	1	3	3	5	2
18	48	40							

longer present. A mental process continued in activity after the cessation of the conditions to which they were originally due. This is taken as a measure of the perseverating tendency. Another factor entering into the measure is the number of items completed within the allotted time. The fewer the items completed in changing from one task to another, the greater the amount of time needed for the adjustment to the new task, or, arguing conversely, the greater the amount of time spent per item, the larger the degree of perseveration.

There were six pre-tests and nine final tests in the schedule administered by the experimenters. The tests included the following-named motor and mental tasks, samples of which are shown below: (1) Writing letters. (2) Drawing horizontal and vertical lines. (3) Addition and multiplication of numbers. The stutterers and non-stutterers will be compared with regard to the total number of items completed in the initial tests, the total number of items completed in the "final" tests, and the number of errors made in the "final" tests.

The stutterers completed an average of 280.6 items in the pre-tests (Initial Score); the mean for the non-stutterers was 262.7. The difference between the means of the group is 17.9 items. This approaches statistical reliability. The ratio $\frac{\text{Difference}}{\sigma\ \text{Difference}}$ is 1.2. A larger number of cases would be needed in order to establish unquestioned statistical significance.

The stutterers and non-stutterers completed almost the same total number of items. The mean score for the stutterers was 524.7; for the non-stutterers, 527.3.

The mean number of errors made by the stutterers was 7.03; by the non-stutterers, 4.17. The ratio $\frac{\text{Difference}}{\sigma\ \text{Difference}}$ is 1.4.

We see then that the stutterers slowed down in their tasks more than the non-stutterers, and made more errors while working. The slowing down we consider to arise out of the stutterer's difficulty in adjusting himself to the changing situations. He failed to respond to new stimuli rapidly and accurately. The appreciably larger amount of errors is an indication of the stutterer's lack of accuracy in making adjustments. (An error was a failure to make the correct type of response. Failures in computation were not considered errors.)

A perseveration quotient is obtained on the basis of the initial and final scores. The perseveration quotient (P.Q.) was obtained by

SAMPLE FINAL TESTS

Under each letter, write the same letter. Under B write B, and under b write b.

Example:

B	b	B	b	B
B	b	B		

Work as fast as you can. Do each one as you come to it.

Under each line, draw the same line. Under each horizontal line (—) draw a horizontal line (—) and, under each vertical line (|) draw a vertical line (|)

Example:

—	|	—	|	—
—	|	—		

Work as fast as you can. Do each one as you come to it.

ADDITION MULTIPLICATION—SAME

Next to each example there is a plus (+) or a multiplication (×) sign. Add each example which has a plus (+) next to it, and multiply each example which has a multiplication sign (×) next to it.

Example:	8	9	9	8	6
	+6	×2	+7	×5	+2
	14	18	16		

Work from left to right. Do each example as you come to it. Work as fast as you can.

ADDITION MULTIPLICATION—ALTERNATION

Add and then multiply. Do this alternately, first adding, then multiplying. Do each example as you come to it. Work from left to right. Work as fast as you can.

Begin here ↘

9	8	8	9	6	4	4	5	9	8
2	6	5	7	2	1	3	3	5	2
11	48	13	63						

using the ratio: $P.Q. = \frac{\text{Final Score Total}}{\text{Initial Score} \times 3}$. (The multiple 3 was used to equalize the difference in time allotted the pre-tests and final tests.) On the basis of this ratio, it is seen that the greater the perseveration quotient, the smaller the degree of perseveration. The mean P.Q. for the stutterers was 63.5; for the non-stutterers, 67.7. The difference between the two groups (4.2) is statistically significant. The ratio $\frac{\text{Difference}}{\sigma \text{ Difference}}$ is 2.72.

The results are summarized in the table below.

COMPARISON OF STUTTERERS AND NON-STUTTERERS IN THE TEST OF SECONDARY FUNCTION (PERSEVERATION)

	Stutterers	Non-Stutterers	$\frac{\text{Difference}}{\sigma \text{ Difference}}$
Mean Perseveration Quotient	63.5	67.7	2.7
Mean Initial Score	280.6	262.7	1.2
Mean Final Score	524.7	527.3	.1
Mean Errors	7.0	4.2	1.4

SUMMARY AND CONCLUSIONS

In order to determine the existence of a general perseverating tendency in stutterers, we administered a group of tests included in the Mahler-Elkin Test for the Measurement of Secondary Function. The results of the tests tend to show that stutterers perseverate more than non-stutterers. The perseveration is an indication of a resistance to change and lack of adaptability on the part of the stutterers. The phenomenon of stuttering may be considered a symptom of the perseverating tendency in stutterers.

The results of this study are not intended to explain stuttering on a causal basis; we have not attempted to explain the etiology of the perseverating tendency. Nor do we propose to do this. We do think, however, that stuttering may be considered a type of perseveration. The results of our study tend to uphold this thesis.

CAN DRAMA APPRECIATION BE TAUGHT?

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> The greatest art communicates the greatest amount of satisfaction to the greatest number of normal human beings throughout the greatest length of time.
> —Arthur Symonds

AMONG the myriad definitions of drama which have been formulated, that of the French critic, Bruntière, seems all-inclusive: "Drama is a representation of the will of man in conflict with the mysterious powers or natural forces which limit or belittle us." With the possible exception of music, drama has the most universal appeal of any of the arts, and the reason lies in that word "conflict."

Life itself is a great conflict, and each and every one of us is engaged in a struggle against forces which would destroy us. We struggle to be born, for the continuation of our physical existence, for food, shelter and clothing—struggles which are as nothing compared with the battle of the soul for its existence. This universal experience explains the never-ending interest of mankind in all types of competition, whether they be international, national, group or individual. It explains the vast crowds at football and baseball games, at races of all kinds; it explains the keen interest in contests of every conceivable variety from a game of marbles played by two street urchins to a world war.

Since drama is a representation of life or "a representation of the will of man in conflict," and, because man's primary interest is in himself, it is only natural that he enjoys representations of universal experiences as portrayed in the theatre. His enjoyment is derived from holding his own life in abeyance, as it were, while he lives vicariously the lives of others. In so doing, he either escapes temporarily the realities of life, flies away in imagination from the cares and troubles of workaday existence, or finds these realities emphasized, and he consciously or unconsciously relates these representations of life to his own problems. In either case, a fundamental need is satisfied.

Such dramas as the Shakespearean farce *The Merry Wives of Windsor,* or the motion picture *One Night of Love* remove him from the world of reality. On the other hand, the tragedy of *Hamlet,*

or the sociological film story *Cavalcade* present human problems related directly or indirectly to those of all men.

The paramount purpose of the art of the theatre, as of all the arts, is to convey enjoyment, and enjoyment, in the last analysis, is individual, dependent upon the extent and quality of personal participation through the activity of the mind and imagination. We say we enjoy certain books, music, colors, persons, pictures, etc. What we really enjoy is the particular activity of our own minds and imaginations which have responded to these stimuli. As Clayton Hamilton has said:

> People go to the theatre to enjoy themselves, not to enjoy the author, not to enjoy the actors, not to enjoy the scenery, but to enjoy themselves. Nothing really happens in the theatre until it begins to happen inside the minds and hearts of the members of the audience. It is the stimulation of their own emotions, it is the activity of their own intelligence that they enjoy; and their enjoyment is proportioned to the contribution which their own minds have made to the experience.

If we would enlarge our capacity for enjoyment in the field of drama, we must acquire an appreciation of it, that is, a recognition, a just estimate of its worth, a sense of its value. The greater our appreciation, the greater our enjoyment. While the vast majority of persons have an instinctive interest in drama, comparatively few have a proper recognition, a just estimate of its worth or a discriminating sense of its values. In the full meaning of the word, appreciation cannot be taught, for it presupposes certain qualities of mind and soul—certain emotional sensibilities—without which factual knowledge avails little. There exist always those persons to whom exquisite melodies, heard or unheard, must remain but tunes. It has been said that books can no more teach how to "see" great pictures than how to paint them; just so, mere book knowledge of the art of the theatre cannot teach appreciation of art. What such knowledge can do is convey understanding, out of which, through intuition and experience, may grow appreciation.

Dr. William Lyon Phelps has related an incident in his life illustrative of this truth. Many years ago he began attending symphony orchestra concerts—not because of personal enjoyment of symphonic music, but because of social requirements. It appears that he suffered many hours of boredom, and finally, in search of relief, began to study the faces about him. To his amazement, he became convinced that many in the audience were experiencing intense enjoyment of the music, which he felt must have its roots in an understanding and

appreciation unknown to him. Piqued at the realization of his deprivation, he determined to acquire, if possible, the two-fold knowledge apparently necessary to enjoyment, and he began a serious study of musical theory in general and of symphonic music in particular. He tells us that he is unable to play any musical instrument, but, as a result of his study, he has so enlarged his field of knowledge that today he finds in music his most superlative enjoyment.

By a process of careful selection and directed study, there may be developed from a mere instinctive love of drama, a proper recognition, a just estimate of drama, the art. The arts are defined by Ralph Adams Cram as "the automatic expression of the best in the life of the time." Since our minds and imaginations grow by what they feed on, our selective study of drama should be of the "best," not dramatic masterpieces exclusively, but such plays as may be classified as literature designed for presentation on the stage. In other words, we need not and should not limit ourselves to, let us say, the plays of the three golden periods of dramatic literature, namely, Greece in the Age of Pericles, Spain and England in the late sixteenth and early seventeenth centuries and France in the second half of the seventeenth century. However, we should select only such plays as are possessed of "the inspiration of some phase of life and the stamp of some form of beauty," to quote Hamilton Wright Mabie. Though the study of plays written by mere playwrights, not dramatists, technicians rather than artists, can teach us much, doubtless, of the body of the drama, it can teach little or nothing of its soul.

Comedy, in its most serious moments, induces genial thought, and in its happiest, brings smiles, even laughter. However unfortunate may be the opening situation of a play conceived in the comic spirit, the termination of that situation will be a fortunate one. Tragedy, on the other hand, in its most trivial moments induces fearful thought, and in its loftiest, excites profound pity. However hopeful may seem the opening situation of a play conceived in the tragic spirit, the termination is inevitably disastrous.

Comedy and tragedy may be said to represent two broad divisions of thought in man's attitude toward life, his interpretation of it; and a comprehensive study of these two great divisions of dramatic material with their variations of farce, melodrama, fantasy, etc., as conceived by dramatists throughout the history of the world, cannot but vitalize our knowledge into some degree of appreciation. By

making ourselves aware of the best which has been written in these fields, we will, through the acquisition of a more discriminating sense of values, enlarge our field of enjoyment and will find ourselves, as Dr. Richard Burton has said, broader and better human beings, quicker in our sympathy, more compresensive in our outlook, and reacting more satisfactorily to life in general.

The manner in which we approach our selected plays is of vital importance. To quote a modern exponent [1] of an old truth:

> The root of creation, whether speculative, artistic or practical, is of course, an idea. Gradually this idea grows, annexing or using its neighbors, and becomes a mastering purpose which cannot be resisted. Finally it results in some creation.

Since the basis of any artistic creation is an idea, our study of a dramatist's creation, a play, should begin with a consideration of the idea, the root from which that play has sprung, and continue with a careful analysis of the process by which the dramatist has brought that root to flowering maturity and has illuminated it to some degree of universal significance. If enjoyment of the art of the theatre is to be lasting and enduring, it must be based upon intelligent understanding.

RHETORIC AND THE DRAMA

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THE title *Rhetoric and the Drama* proposes a correlation which critical literature, to my knowledge, has either ignored or only partially developed. Many critics and theorists have discussed the right or wisdom of a dramatist who uses his art as a medium of persuasive communication; but none has sought to test the persuasive capabilities of the drama by reference to rhetorical theory.

This neglect arises mainly from limitations in the prevalent conceptions of rhetoric. Examination of a wide variety of definitions, ancient and modern, reveals the following tendencies: (1) restriction of rhetoric to one form of composition, the public address; (2) restriction of rhetoric to non-metrical composition; (3) restriction of rhetoric to problems of style; (4) the connotation of artificiality

[1] Abbe Dimnet, *The Art of Thinking.*

in style; (5) the connotation of artificiality in emotional excitation; (6) the connotation of fallacious reasoning; (7) restriction of rhetoric to certain classes of subjects.

Although he lists certain topics as "the usual subjects of public business," Aristotle states specifically that "rhetoric is not bound up with a single definite class of subjects." The only limitation on subject-matter is that it must be of a kind which permits of alternative judgments. Nor does he restrict rhetoric to the public address; "the use of persuasive speech is to lead to decisions. . . . This is so even if one is addressing a single person and urging him to do or not to do something, as when we scold a man for his conduct or try to change his views."

Aristotle's treatise thus warrants a conception of rhetoric much broader than those I have mentioned: rhetoric is an art, the function of which is persuasion, the technical methods of which are comprehended by three terms—ethical representation, argument, emotional appeal—and the medium of which is language. Persuasion implies any qualitative or quantitative change in opinion or action effected by these methods. "Ethical representation" means inducing the audience to take a desired view of one's character. The other terms are self-explanatory.

According to this description, rhetoric may extend to forms of composition other than the public address; if the aim is persuasion, it may apply to metrical as well as non-metrical compositions; it deals with much more than problems of style; it involves sincerity quite as well as artificiality, both in the use of language and in the stimulation of emotions; nor is it limited to a particular class of subjects. Only a conception like this, freed from the limitations outlined above, can suggest the full application of rhetoric to the drama.

The fact that a correlation of rhetoric with drama has received so little attention from theorists gives special interest to two incidental passages in Plato's *Dialogues.* In the *Gorgias,* Socrates advances this suggestion: " . . . suppose we strip all poetry of song and rhythm and metre, there will remain speech. . . . And this speech is addressed to a crowd of people. . . . The poetry is a sort of rhetoric. . . . And do not the poets in the theatres seem to be rhetoricians?" Rhetorician and dramatist agree in this: both use language; both compose speeches; both address audiences.

The *Phaedrus* indicates a better correlation: "And suppose a

person were to come to Sophocles or Euripides and say that he knows how to make a long speech about a small matter, or a short speech about a great matter, and also a sorrowful speech or a terrible or threatening speech, or any other kind of speech, and in teaching this fancies that he is teaching the art of tragedy?" To this Phaedrus replies: "They would surely laugh at him if he fancies that tragedy is anything but the arranging of these elements in a manner suitable to one another and to the whole . . . ," and Socrates continues: " . . . would not Sophocles say to the display of the would-be tragedian, that this was not tragedy but the preliminaries of tragedy?"

In other words, rhetoric enters the drama as a subsidiary, contributing art. Aristotle elaborates this connection in his brief discussions of *dianoia*. "As for the Intellectual element," he says, "we may assume what is said of it in the treatise on rhetoric, to which inquiry the topic more properly belongs. The Intellectual element includes everything to be effected by the language of the agents—in their efforts to prove and to refute; to arouse one another's emotions, such as pity, or fear, or anger, or the like; and to exaggerate or discount the importance of things." In *dianoia*, in the efforts of the agents to persuade each other as part of the story, we have an "internal rhetoric of the drama."

But, just as the dramatist may represent the agents of his play seeking to persuade each other, so he may employ them to effect some kind of persuasion with his audience, thus giving a larger and more external scope to the operation of rhetorical principles and methods in the drama. In all the critical confusion and controversy occasioned by this practice, it does not seem to have occurred to anyone to attempt a correlation of the basic demands of drama with those of rhetoric, thus to reach a sort of rhetoric of the drama, i.e., a theoretical description of the persuasive advantages and limitations of the dramatic form.

A rhetoric of the drama should begin with dramatic rather than rhetorical problems for two reasons: first, because, regardless of specific purpose, the drama has some kind of integrity of its own, without which it ceases to be drama; second, because the structure of drama provides the most systematic framework for rhetorical analysis.

Fundamental integrity of the drama consists in the act of representation. Whatever purpose it seeks to accomplish, whatever fashion

it adopts, whether classical or romantic, naturalistic, realistic, or expressionistic, whether comic or serious, the drama is a representational activity. However, this is a fairly flexible limitation upon the persuasive dramatist; *ethos* and *dianoia* may serve dramatic and rhetorical ends simultaneously. But that he finds it a real limitation is shown by the frequency with which, in modern propaganda plays, characters at some point discard all pretense of representation and address their speeches, after the manner of the Aristophanic *parabasis*, directly to the audience.

Out of this primary character of representation comes a derivative integrity. Representation exists not merely to display an artist's skill, but in order that its content may arouse some emotion. A drama excites emotion only when the spectator can attribute to its content a reality in some degree comparable to that of life itself. Theorists have most commonly sought to designate this quality by the not altogether satisfactory term "illusion." The word should not mean the unwitting deception of a naïve spectator, nor does it refer to a quality of more "naturalistic" or "realistic" plays alone; rather, it signifies a mental condition upon which depends any emotional response of any spectator to the substance of any play.

And, as illusion is the condition essential to emotional response, so apparent objectivity on the part of the playwright is a condition essential to illusion. Not, however, real objectivity, as many theorists have maintained, but only the satisfactory appearance of it.

Representation, illusion, apparent objectivity:—these form the necessary premises of any rhetorical theory of drama. Division into what Aristotle calls the "constitutive" or "formative" elements of drama provides the most systematic framework for this theory.

Aristotle defines "plot" as "that synthesis of the particular incidents which gives form or being to the tragedy as a whole." Three passages in the *Rhetoric* suggest very indirectly its persuasive use. "We will treat first of argument by example, . . . This form . . . has two varieties; one consisting in the mention of actual past facts, the other in the invention of facts by the speaker." One form of invented example is the "fable." Fables "are suitable for addresses to popular assemblies; and they have one advantage—they are comparatively easy to invent . . . "

These lines invite comparison with the ninth chapter of the *Poetics*, where Aristotle discusses the relation of the dramatist to actuality and invention. In the *Rhetoric* he emphasizes use of what

has actually happened; in the *Poetics,* use of what the poet may invent. But the distinction is obviously one of general tendency, for invented facts may be persuasive, actual facts dramatic.

He raises a similar distinction with the statement, " . . . all you require (to invent fables for rhetoric) is the power of thinking out your analogy, a power developed by intellectual training." In the *Poetics* he says: "Poetry demands a man with a special gift for it, or else one with a touch of madness in him; the former can easily assume the required mood, and the latter may be actually beside himself with emotion." In other words, rhetorical fables spring from the intellect, dramatic fables from the emotions. The charge of over-intellectuality, leveled against the modern *drame au thèse* or *Tendenzdrama,* corroborates the difference implied in these two passages. But, again, it is a relative, not an absolute, distinction. The rhetorician, constructing his fable, need not be absolutely devoid of feeling; the dramatist, developing the incidents of his story, rarely relies wholly upon feelings akin to madness.

Discussion of narration in the third book of the *Rhetoric* contains several inferences for the persuasive dramatist. Aristotle says that the orator shows no art in merely narrating events that have occurred; his art begins when he seeks to convince the hearer of their truth, of their quality, of their extent, or "even all these three things together." Much the same observation applies to the dramatist. His art begins when, as Tolstoy demanded, his material achieves truthfulness and significance. Where the dramatist seeks to persuade, therefore, dramatic and rhetorical interests coincide.

To the rhetorician and dramatist alike, truthfulness means mainly a satisfactory appearance of probability. In the *Rhetoric,* Aristotle says: "There are few facts of the 'necessary' type that can form the basis of rhetorical syllogisms. Most of the things about which we make decisions, and into which therefore we inquire, present us with alternative possibilities. . . . It is evident that the propositions forming the basis of enthymemes, though some of them may be 'necessary,' will most of them be only usually true." And in the *Poetics:* " . . . the poet's function is to describe, not the thing that has happened, but the kind of thing that might happen, i.e., what is possible as being probable or necessary." Here again, dramatic and rhetorical interests coincide: the more probable the play, the better it can serve both dramatic and persuasive ends.

Aristotle suggests a third community of interests between the

two arts when he concludes a paragraph on narration with the advice: "Slip in anything else that the judges will enjoy." The more he satisfies the pleasurable function inherent in the drama, the nearer the playwright may come to persuasion.

He touches still another persuasive power of the drama when he says to the student of rhetoric: " . . . we must speak of events as past and gone, except where they excite pity or indignation by being represented as present." Aside from stories told by the characters, the drama must represent actions as present, which heightens and vivifies emotional excitation.

Finally, plot necessarily involves a conflict, usually among the agents of the play, since even "fate" or supernatural powers generally have their emissaries on the stage. Rhetoric necessarily deals with problems that present alternative possibilities, again a conflict. Thus plot is peculiarly fitted to express and develop a debatable issue.

Ethos, the moral traits of the agents, continues the correlation of rhetorical and dramatic values. "His character," says Aristotle, "may almost be called the most effective means of persuasion (the speaker) possesses." In the *Poetics*, *ethos* ranks second in importance; modern thorists almost unanimously place it first. In either case, representation of character has great value both as a source of esthetic pleasure and as a persuasive instrument. But either purpose requires the author's apparent objectivity. Aristotle tells the rhetorician: "Bring yourself on the stage from the first in the right character, that people may regard you in that light; and do the same with your adversary; but do not let them see what you are about."

In 1867 Brandes wrote of Ibsen: " . . . his wrath . . . has sometimes run away with him, so as to impair the effect he would otherwise have obtained. He has made the characters who are the butts of his satire represent themselves with such open self-irony that they, so to speak, give themselves one slap in the face after the other." Apparently Ibsen later learned the persuasive value of probable characters, for he wrote Hegel in 1882: "Doctor Stockmann and I got on so very well together; we agree on so many subjects. But the doctor is a more muddle-headed person than I am; and because of this, and other peculiarities of his, people will stand hearing a good many things from him, which they perhaps would not have taken in good part if they had been said by me."

The element of *dianoia*, third in Aristotle's analysis, frequently

comes first with persuasive playwrights. The efforts of the agents to persuade each other provide the dramatist with an excellent opportunity to employ all "the available means of persuasion" upon his audience. The speeches they make to each other he makes to the audience.

When the dramatist resorts to lengthy speeches, the fault rests, not with persuasive purpose, but inadequate dramatic technique. He fails to recognize the need for compressing the means by which he must attain his affects. Rarely does the agent in a play have as much time at his disposal as the public speaker of real life. Jean de la Taille cautioned the tragic writers of the sixteenth century against this error in these words: "If the subject be taken from the divine writings, avoid long discourses on theology, for these are what detract from the plot; they belong rather to the sermon."

Moreover, Ibsen, Galsworthy, and many other competent playwrights have shown how to avoid the mistake of over-long speeches by the comparatively simple device of interruptions from the other agents in the play. And in any case, what means can be used to determine the proper maximum length of a dramatic speech? Chekhov's *A Tragedian in Spite of Himself* contains one continuous speech of a hundred and forty-one prose lines, a speech which I think heightens rather than mars the dramatic effect desired by the author.

Similarly, if a dramatist writes speeches which seem to be independent compositions rather than integral parts of the representation as a whole, his dramatic skill, not his persuasive intention, is to blame. A century after Jean de la Taille, the Abbé d'Aubignac offered this advice concerning the use of maxims in the drama: " . . . these general maxims must be so fastened to the subject, and linked by many circumstances to the persons acting, that the actor may seem to think more of that concern of his he is about, than of saying fine things; that is, to speak in terms of rhetoric, he must reduce the thesis to the hypothesis, and of universal propositions make particular applications; for by this means the poet avoids the suspicion of aiming to instruct pedantically, since his actors do not leave their business which they are about . . . "

Again, critics have suggested that persuasive intentions lead dramatists to compose highly intellectual speeches, lacking the emotional force desired in the drama. Here once more is a fault of skill,

not motive. Emotional power serves rhetorical as well as dramatic ends. Boileau, in his *Art of Poetry*, 1674, writes:

> If in a labored act, the pleasing rage,
> Cannot our hopes and fears by turns engage,
> Nor in our mind a feeling pity raise,
> In vain with learned scenes you fill your plays;
> Your cold discourse can never move the mind
> Of a stern critic, naturally unkind,
> Who, justly tired with your pedantic flight,
> Or falls asleep or censures all you write.

The last two lines warn me to conclude this paper, even without attempting to discuss the rhetorical use of two remaining elements, diction and spectacle. I can only suggest that I know of no universal artistic standard for dramatic diction which mars its use at the same time as a medium of persuasion, nor of any such standard which will prevent us from drawing a close analogy between spectacle, i.e., the *mise en scène*, and delivery.

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THE EFFICIENT VOICE IN SPEECH

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WHAT is the efficient voice in speech?

We have vivid memories of the first talkie-movies—the hollow tones and the lisps. And though both the radio and the talkie still offend us at times because of some inefficiency, we know that sound engineers will labor to perfect these mechanisms. Indeed, as Dr. Lee DeForest remarked some time ago, the work of scientists for the next ten years will be directed to the development of more perfect mechanical means for taking up and carrying on the real qualities of the human voice.

From this we glean that a standard of efficiency is not fixed, but is ever changing. If we were to attempt a definition, we should say

efficiency means a maximum of service, comfort, and esthetic gratification.

In the case of every mechanism created by man, there is a determined striving for improvement in both its construction and in its efficiency of operation—from Emerson's classical mousetrap to the radio. Man is not satisfied with crude construction nor careless operation. The man-made auto must give the maximum of mileage on the energy supplied, combined with greatest safety and comfort; the radio must convey the real tones of the trained human voice, or the exquisite notes of the most delicate musical instrument.

It is inherent in man to desire to improve the quality and efficiency of mechanisms. Though his idea may be applied to any field of man's activity, we shall confine it here to the care and handling of himself, to his development of skill, efficiency and art—in playing golf, in his mastery of the violin, and in his control of the human voice itself.

Strangely enough, it is in his attitude toward the voice instrument that we see the greatest discrepancy in man's inherent tendency—the tendency to perfect any device of his own production, or to master any instrument he attempts to use. Toward this one mechanism alone, men have two different and distinct attitudes—two standards of efficiency.

The first attitude is that of the user of the voice instrument in singing, and the listener who enjoys good singing. The one follows the natural instincts of man, and labors day after day for weeks, months and years to acquire a proper adjustment and development of the instrument, and skill and efficiency in operating it. The other knows the singer can master his instrument, expects it of him, and will not listen to him if he does not. He has his ear so trained that he detects the slightest error in the notes, or lack of pleasing quality and cadences.

The second attitude is that of the user of this same voice-mechanism for speech, and *his* listener. The latter, as a rule, though his ear is trained to the most delicate shadings of voice in song, and to varied cadences; though he abhors harshness of tone and monotony of pitch and cadence, bears with complacency the crude and often ineffective handling of the voice mechanism in speech. Nor does the average speaker, though he be a learned and otherwise highly cultured person, feel the urge that the singer does, to learn the right

adjustment and to master the efficient control of his speech mechanism.

This is not true, of course, in the field we are here specifically considering—that of interpretation. But it is true of the majority of even the educated men and women in our country today. Notwithstanding the stress that most textbooks on speech today put on the need of a good, agreeable, expressive voice, there is a tendency to do little more in the classroom and in rehearsals than to *talk* about it. We expect and insist on the trained, pleasing, and efficient voice for the singer; we do not expect it—at least we do not insist upon it, for the speaker. I judge from what we hear over the radio, in the classroom, from teachers and professors, in the pulpit, and in our daily conversation.

Some one remarked to Billy Sunday when he was at the height of his fame, "What a wonderful voice your singer Rodeheaver has." "Yes," Billy replied, "he has a beautiful voice, but then his business is singing."

Why should this attitude exist? Why should Billy Sunday's voice be allowed to wheeze and rasp, when his business is using a vocal mechanism just as capable of efficient operation as that of the singer?

The efficient voice in speech is one that does the work allotted to it—just as any other efficient mechanism does its work—with a maximum of effect, a wise conservation of energy, and a large degree of esthetic gratification. It enables the user to make himself heard easily by all who should hear him; to make his exact meaning clear to his listeners; to make himself a joy to listen to!

This the neglected, untrained voice cannot do; this ninety-nine out of a hundred do not do.

I have listened to a learned Dean of an eastern college discussing didactically, in a broadcast aimed to improve American speech, the importance of vocabulary-building and mastery of approved pronunciation as a means of gaining command and influence over our fellows. His ideas were authoritative; his language above criticism; but his voice and his manner of using it were those of a half-trained school boy, so far as normal pitch, attempt at control, effective cadences and expressiveness were concerned. His voice was too high and light; there was lack of any adequate depth, substance and direction; it fell too often with a flat-wheel effect at the ends of short groups of words, without attempt to utter sentences as units, or to show

the nice relationships of their parts; and there was lack of the vigor and emphasis that bespeak sincerity and value.

On another program, an educator of national importance was introduced by a fairly well-spoken announcer. This educator's voice was deep and fairly resonant, but it had all the other faults of the Dean just referred to. The listener with a sensitive ear had to endure a lot of hardships in order to glean a few grains of wisdom on "What we expect of education!"

We listen to national leaders discussing national problems, or to a symposium of professors on some great question; or we attend a lecture by some one with a wise reputation for research and study. Nine out of ten of these speakers show the same or similar inefficiencies in speech.

I overheard a student remark after an experience under a much advertised scholar (from my own Alma Mater, I blush to say): "I could listen to that guy for hours. He made me sleep gloriously!"

This learned man had not only all the faults of speech already cited, but lacked volume and clearness to make himself heard in an auditorium of moderate size, acoustically perfect.

In this same auditorium a near-riot occurred when the presiding officer on another occasion highly commended a woman of national reputation in education for her "clear and enlightening talk," though her method of presenting it was what the students would have called a "flop."

Is this the standard of efficiency that we must endure in our age of heightened efficiency in all other fields? Can we allow our educators, especially, to fall down so lamentably in the one thing we all do most, and to set such miserable examples for those who look to them for better things in education, without a protest?

I have said on other occasions that our handling of the speech mechanism is the clumsiest thing we do; and the sad part of it is, we are not properly ashamed of it. It seems strange indeed that even would-be educated people take so little pride in an efficient, or even a sincere amateur, interest in the operation of the one mechanism they use most. "We are always talking," says George Herbert Palmer, "whatever else we do."

We cannot thrill or even move an audience by the most sublime musical composition presented through the medium of an untuned, inadequate instrument. Beecher said:

> A man may be a master before an instrument; only the instrument is dead; and he has the living hand; and out of that dead instrument what wondrous

harmony springs forth at his touch! And if you can electrify an audience by the power of a living man on dead things, how much more should that audience be electrified when the cords are living and the man is alive, and he knows how to touch them with divine inspiration.

President Eliot once said in a talk on *The Uses of Education in Business*:

> It is a liberal education indeed which teaches a youth of fair parts and reasonable industry to speak and write his native language strongly, accurately and persuasively. That one attainment is sufficient reward for the whole long course of twelve years spent in liberal study.

Note that he puts speech first, and surely one cannot speak "strongly, accurately and persuasively" with a voice that is not efficient; that is not capable of bringing out the finer shades of meaning through quality, emphasis, inflection; that cannot, or does not, show the relation of parts of a sentence to each other; that does not present sentences as units rather than as fragments.

With the advent of the radio we have come to a fuller realization of just what a voice signifies when its user cannot be seen. We now know its part in expressing personality. I once had this fact brought home to me vividly. In a graduate-course paper in English at Harvard I waxed eloquent on the subject of "Reading Aloud as an Art." I showed enthusiasm over the stress the ancient Greeks laid on the voice in their elaborate system of training for speech, and over the fact, or coincidence at least, that Greek sculpture, with its marvelous feeling for poise and rhythm, reached its highest point just when Greek eloquence was in full flower. It had seemed to me that there was more than a casual relationship between the kind of training the boy was given for efficient speech—under three sets of specialists in voice, the first of whom aimed to develop volume and range; the second, flexibility and rhythm; and the third, inflection, emphasis, and the moulding of the more delicate shades of meaning; supplemented by training in singing and the playing of at least one musical instrument—and the sculptor's feeling for beauty, poise and rhythm.

The connection may not seem apparent, but my point was that in any system of education which lays equal stress on technique, whatever the end sought, will result in a uniformity of excellence—a raising of the general standard of efficiency, and not in a double standard which insists on efficiency in all fields but one, and leaves that one to chance. My enthusiasm was somewhat dampened by the criticism of a fellow student. But that was a quarter century ago, before the coming of the radio. The mills of the gods grind slowly.

Some four years ago at our Chicago Convention that same fellow-student, now a Vice-President of the Columbia Broadcasting Company, said: "The voice is one of the chief means of conveying personality; over the radio it is the *only* means"! He and I are getting nearer together.

That we are on the road to improvement is evidenced by the fact that we are becoming day by day more conscious of the faults and inefficiencies of speech. When we have so wide a range to choose from by simply turning a button, we no longer endure the speaker whose voice gets on our nerves, whether he be a high official, an authority on some grave subject, a politician, or an educator. We simply turn to something else—lighter perhaps, or of less importance to our souls, but more agreeable to our sensibilities; so far as we are concerned, the unskilled speaker wastes his sweetness—(and perhaps his years of study, research and experience) "on the desert air."

Demand must eventually affect supply, and if today every third speaker over the radio could be "plowed under," radio speaking would be improved at least sixty percent.

No one who comments today on good speech fails to commend Franklin D. Roosevelt for the beauty of his diction, the pleasing quality and general efficiency of his voice, and the clear and genial tone. Can any one doubt that a large part of his popularity lies in the charming personality that radiates through his really efficient voice? Though not of his political faith, I must confess that when I listen to his confidential fireside talks I am inclined to exclaim: "Almost thou persuadest me to be a—Democrat"! And similarly must he impress millions who never see his face. He truly exemplifies President Eliot's estimate of a liberal education—"which teaches a youth . . . to speak and write his native language strongly, accurately and persuasively."

King George of England likewise truly spoke "the King's English" with a voice it was a pleasure to hear.

Entrance college tests reveal that less than ten percent of American college youth have pure voices, with clear-cut speech; and that only forty-eight percent have speech that is even passable. Surely this is a deplorable situation in our age of efficiency!

Improvement of the efficiency of the radio has not yet awakened us to the fullest realization of the need of raising our standard of voice efficiency. Speakers still depend upon what may be called mere

"brute force," as in the old days of political speaking, without realizing that the radio and the amplifier make it possible to reach much larger numbers with a calm, quiet voice; this in turn makes possible the employment of the finer, more pleasing, and more expressive qualities of the voice instrument. When this is understood and practiced, the hope for raising our general standard of efficiency of voice will be immeasurably strengthened.

With the new leisure, and changing types of education where individual development is coming to play a more important part, the development of the efficient voice for speech should become a matter of pride as well as of practical utility. We should get out of the ruts of imitating poor models; we should teach respect for scientific and adequate development of voice for speech.

It is said there is a road in Canada through a muddy section, with ruts cut deep by the wheels of carts following the same path. At one point there is a sign: "Choose carefully your rut, for you must stay in it the next forty miles." Unless we can and do awaken a more wholesome interest and attitude toward the efficient voice in speech, we shall have to content ourselves with the admonition: "Choose your voice rut carefully, for you are likely to stay in it the rest of your life."

A NOTE ON THREE CHORAL READINGS

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THE program of choral readings here described was the first of its type presented in a large public high school. Members of four oral English classes participated; two classes in the first semester of the speech course, two in the second. An auditorium and stage of unusual beauty and excellent equipment encouraged the effort to give the poems stage settings which contributed much to the final effect.

The first, Amy Lowell's *Bombardment*, to be found in the collection entitled *New Voices*, was a choral reading only in that the noise of the distant guns, represented by a repeated "boom" at many points throughout the piece, was spoken by a large group of boys offstage, who tried to give a prolonged, deep, resonant syllable and achieved something clearly suggestive of a great volume of sound at a distance.

Most of the lines were spoken by narrators. A girl and a boy stood at opposite sides of the stage against the folds of the open

curtain. A spotlight shone on the one speaking, while the stage and auditorium remained dark. The stage had been partitioned by vertical draperies into four compartments, each of which contained several articles of furniture and a window upstage, giving on the sky cyclorama. At the words, "the room is warm but damp," light came up gradually on one section; the old lady and her servant spoke together, and at the end of the brief scene the lights were dimmed and the narrator, who had disappeared in darkness during the dialogue, appeared again and continued. Next the light came up on the poet's room, where a scene was played in pantomime, accompanied by the narrator's voice. The room containing the mother and child was then lighted, while the narrator's spotlight was dimmed; and at the end of that dialogue, the light faded and another spotlight slowly came on, showing the laboratory where the old scientist sat among his broken instruments. At the end of this pantomime, as the scientist knelt at the window, gazing at the burning city, a flickering red firelight, reflected from the cyclorama, illuminated all the scenes at once during the closing paragraphs of the poem. The narrator of the first part of *The Bombardment* was a girl; but at the beginning of the scientist's scene, a boy's voice took up the reading, and the change seemed to give added power to the climax of the description.

The second poem was *The Golden Journey to Samarkand* from James Elroy Flecker's *Hassan*. A version was used from which the harsh lines spoken to the Jewish merchants were cut. Two groups of merchants, a group of pilgrims, and a group of women and children spoke different stanzas in chorus, with lines by single voices frequently interspersed. The speakers of some of these solo lines showed the most notable improvement during rehearsals. The situation required that beauty of tone and correctness of diction be maintained in these solo parts—and the requirement was met with a kind of zeal which several of the participants had never before achieved.

Costumes for this reading were available from a production of *Ali Baba and the Forty Thieves*. Rugs and large jars were used to suggest the wares of the merchants. Camels were omitted. The lighting was all from floodlights at one side of the stage, to suggest late afternoon sunlight. The speakers faced this light, and the departing caravan moved off into it. No gateway was shown.

Of the three readings the favorite was the third, which was a chorus from *The Trojan Women*. Rocks which had indicated the seacoast of Illyria in a production of *Twelfth Night* a month earlier were used with the sky cyclorama to suggest the shore from which

the Trojan captives were about to embark in Greek ships. Sixteen girls wearing neutral-colored dresses of cheesecloth, dyed lavender, gray, and beige, stood, sat, and reclined in attitudes of grief and dejection. The lighting was of a quality to suggest daybreak. As the leader lifted her arms toward the distant city, the chorus began the line: "And hast thou turned from the altar of frankincense and given to the Greek thy temple of Ilion?" The reading continued through the outburst of hate for Helen:

> And God, may Helen be there,
> With mirror of gold,
> Decking her face so fair,
> Girl-like; and hear and stare,
> And turn death cold:
> Never, ah, nevermore
> The hearth of her home to see,
> Nor sand of the Spartan shore
> Nor tombs where her fathers be.

Six selected higher voices spoke offstage the lines of the children.

Individual pupils introduced the program and two of the selections by short speeches on *Choral Reading, Amy Lowell and Her Work,* and *The Trojan Women of Euripides.* A leader offstage gave cues to the group of boys in *The Bombardment;* another leader directed the various groups and single speakers in *The Golden Journey to Samarkand,* standing out of sight beyond the imaginary gate. In the chorus from *The Trojan Women,* the leader was one of the group on stage.

Much greater benefit, more evenly distributed and to a larger number of pupils, resulted from this program than would have been the case had a one-act play, or two short plays, been presented. More time was devoted to improvement of speech and less to rehearsing "business" than would have been possible in a play. One of the most interesting aspects of the choral work was the development of appropriate action as the poems were more and more understood and entered into emotionally. Because the action was always subordinate to the reading, it was possible to let it grow as it would, with a few suggestions as to kind and amount. Ease, sincerity, and real beauty were the outcome.

Recalling my doubts and fears before this first venture into choral work with my classes, I would say to interested teachers that the way to begin is to begin. The problems cannot be solved in advance.

Costuming and staging as elaborate as were provided on this occasion are not always approved by directors of speaking choirs,

but with our immature audience, interest, and appreciation of, the poems were much enhanced. Also, more pupils were permitted to share in the activity. Indeed, the stage crew which accomplished the difficult lighting of *The Bombardment* still frankly regards its contribution as the best thing in the program. Incidentally, because of our good luck in being able to utilize so much that had been accumulated for earlier productions, the whole presentation cost exactly twenty cents, spent for red glassware to be used in *The Bombardment*.

VOCAL CORD ACTIVITY AND VOWEL THEORY

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THE necessity of modifying the traditional theories of vowel production has been suggested by Travis, Bender, and Buchanan.[1] Their analysis of sounds emitted by the so-called resonating cavities of a cadaver and of a living subject with controlled source sounds introduced from external devices led them to conclude "that the cavities affect the source waves, and second, that the waves, as thus affected, are altered in their passage through the cavities." For these reasons it is indicated "that the voice-producing mechanism is a closed system, the various parts of which have interactive effects. There is good reason to suppose that the waves or puffs generated by the vocal cords not only affect, but are affected by, the resonating system. The vocal cords, or generating mechanism, and the resonating cavities, or modifying mechanism, cannot be considered apart from each other."

Russell,[2] in stating a theory of vowel production which he called the "Surface Effect Theory," held that the vibrations from the glottis are modified by the various surfaces of the mouth and pharynx; these modifications may also influence the composition of the vocal cord tones. In view of the intricate muscular adjustment of the pharynx, Russell suggested that "the original glottal tone may present a varying composition of partials as those complex muscles vary their function." He believed that the pharynx was probably the most important cavity in the formation of vowel quality.

The present study reports experiments intended to secure in-

[1] L. W. Travis, W. R. G. Bender, and A. R. Buchanan, "Research Contributions to Vowel Theory," in *Speech Monographs*, I (1934), 65–71.

[2] G. O. Russell, *Speech and Voice* (Macmillan, 1931).

formation about the nature of vocal cord activity and of the interrelation between the various cavities and the vocal cords.

Experimental Procedure

The procedure involved the observation of the vocal cord tone, during the speaking of vowels, by taking the vibrations directly from the larynx. The vibrations were picked up from the surface of the thyroid cartilage at a point slightly to the right of the tip. This point gave greater amplitude of vibration than any other surface of the larynx, trachea, or throat, probably because it was nearest the center of the vocal cords and, therefore, nearest the point of their greatest amplitude of vibration. It was also over the ventricle of the larynx and there was less tissue for the sound to pass through.

Three methods were used to study the vocal cord tones during vowel production:[3] They were listened to by observers trained in phonetics,[4] they were observed visually by means of a phonoprojectoscope, and they were recorded photographically for careful comparison.[5] The sounds were studied under three conditions:[6] from the mouth during normal vocalization,[7] from the larynx during normal speaking of vowels, and from the surface of the larynx during the attempt to speak vowels with the mouth closed and the tongue touching the roof of the mouth.[8] The first supplied a standard sound with which to compare those secured under experimental conditions. The second situation indicated the nature of vocal cord vibrations in vowels. The third situation gave information about the relative importance of the pharynx and the oral cavities in vowel production.

Apparatus. The apparatus used consisted essentially of a microphone, amplifier, loud-speaker, and oscillograph. It was possible to hear the sound picked up by the microphone and to record it photographically on sensitized film.

The only part of this set-up which was not standard equipment was the microphone. For the purpose of picking up the sound impulses from definitely localized points, a stethoscope designed for

[3] M. Metfessel and J. Tiffin, "A New Phonoprojectoscope," *American Journal of Psychology*, 41 (1921), 118–122.

[4] G. O. Russell, *op. cit.*

[5] G. O. Russell, *The Vowel* (The Ohio State University Press, Columbus, 1928).

[6] M. Metfessel and J. Tiffin, *op. cit.*

[7] G. O. Russell, *Speech and Voice* (Macmillan, 1931).

[8] G. O. Russell, *The Vowel* (The Ohio State University Press, Columbus, 1928).

use in sphygmomanometry was attached to the microphone by a short tube. The stethoscope had a socket in the center of the diaphragm into which was screwed a short rod tipped by a button. The sound was picked up from the spot to which the button was applied. That this apparatus was sensitive only to localized sounds is shown by the fact that no waves were recorded when the button was not actually in contact with the sounding body.

The Metfessel-Tiffin phonoprojectoscope[9] was used to observe visually the form of the vocal vibrations.

Results

Sound of the Laryngeal Tone. The various vowels could be recognized when picked up from the surface of the thyroid cartilage. Listeners trained in phonetics determined the accuracy with which the sounds could be judged. A total of one hundred judgments were made of vowels from the surface of the larynx and an equal number from the mouth. In the first case there were twenty-one failures to judge correctly the vowel intended, and in the latter case, eighteen failures. This indicates an equal ability to recognize vowels from the surface of the larynx and from the mouth when reproduced by the loud-speaker of the amplifier. In this test the experimenter was in one room and the listeners in another sufficiently removed to prevent carrying of any sound save over the loud speaker.

The pitch of the sounds was kept constant throughout by matching them with a tuning fork of 100 d.v. per second.

The various vowels gave wave forms with distinguishable differences when studied by means of the phonoprojectoscope. These wave forms were seen to be essentially the same for each vowel when produced from the mouth and when picked up from the surface of the larynx.

Vowel sounds with the mouth closed. Another observation made while studying the projected vibrations was that the wave form of each vowel could be produced even though the mouth were closed. In order to do this, the tongue and jaw were put in position to speak the vowel, but the lips were kept closed. It was difficult to hold this position for some vowels (particularly for [i] as in meet). On the other hand, some vowels (notably the [ɑ] as in father) could be secured with no movement of the jaw and tongue save a conscious adjustment of the pharyngeal cavity. To a listener, the sound produced in an effort to secure vowels with the mouth closed were little

[9] M. Metfessel and J. Tiffin, *op. cit.*

different from each other, all being the sound of [m]. When, however, the sound was taken from the surface of the larynx and amplified, it could be recognized as having vowel quality. Its wave form was essentially the same as that produced from the mouth, and from the larynx with the mouth open.

The principle of the resonating system assumed to give vowel quality is that of a tubular cavity open at each end; the size and shape of the tube and the size of the openings determining the frequency to which the cavity is tuned. If the front cavity is closed, as in the cases when the lips are shut, the resonator would be functioning under a different principle; in the cases in which the tongue filled the mouth cavity, it would not act as a resonator at all. It seems evident that the oral cavity is not the essential factor in producing vowel quality.

Photographed Sounds. In order to secure permanent records of the wave forms of the vowels from the mouth and from the surface of the thyroid cartilage, the waves were photographed and printed for comparison. The pictures of the vibrations confirmed the results noted in listening to the sounds: that the vowels were alike from both sources and that vowel quality could be secured with the mouth closed. Three representative plates are included as examples of the eleven vowels which were photographed.[10] In each case the waves are given in the following order: (1) the vowel from the mouth, (2) from the surface of the larynx, and (3) from the surface of the pharynx with the mouth closed. Figure I is the vowel [i] (*mee*t); Figure II, [ɔ] (*wa*nt); Figure III, [ʊ] (*boo*k).

Conclusions

1. The vibration of the vocal cords has the distinctive form of the vowels. The vocal cords speak the vowels as a result of their interaction with the vocal cavities: that is to say, the entire system, not any one part, produces vowels in ordinary speech. The vocal system vibrates as a whole, thus modifying the action of its parts.

2. Since it is possible to produce vowel quality from the surface of the larynx with the mouth closed, it is indicated that the pharynx is a more important factor in the vowel system than the oral cavities.

[10] The eleven vowels photographed were [i] (meeet); [ɪ] (hit); [e] (gate); [ɛ] (met); [æ] (hat); [ɑ] (not); [ɔ] (hall); [ʌ] (up); [o] (note); [ʊ] (book); [u] (boot). (See N. Warren, *Laryngeal Action During Speaking.* M.A. Thesis, University of Southern California, 1931).

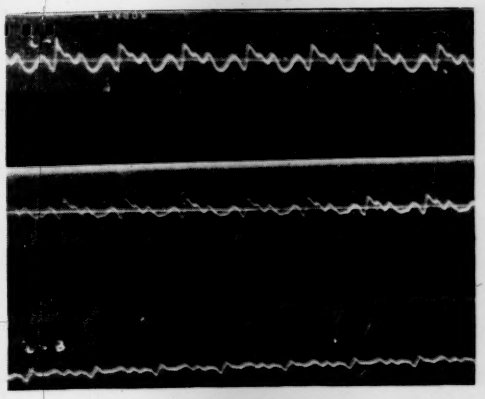

FIG. 1

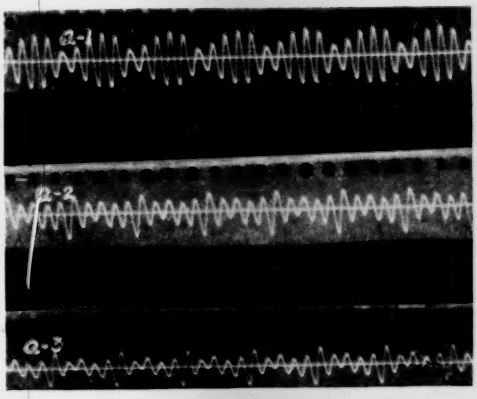

FIG. 2

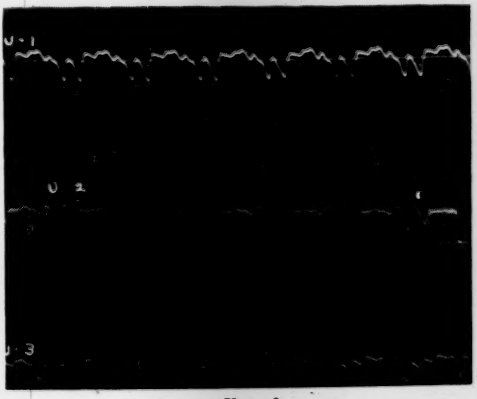

FIG. 3

A SPEECH MECHANISM HYPOTHESIS

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"A foolish consistency," says Emerson, "is the hobgoblin of little minds. . . . Speak what you think now in hard words and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today."

Most of us have found it necessary at one time or another to retract or to modify some categorical statement which we had made at some earlier period. In our scientific thinking we try not to be like the professor of philosophy under whom I studied as an undergraduate. On being asked one day whether the particular system of philosophy which we were then studying might not at some time in the future be discredited, much as the author of our text was attempting to discredit the philosophy of Locke, Kant, Spinoza and others, he replied in pained surprise, "Why, no! This is the truth!"

We make these retractions and modifications with no implication of inconsistency, but rather with a fine regard for the truth as accumulating evidence throws more light on that truth. Even when our own pet theories are assailed, intellectual honesty demands that we scrutinize the more recent data, and sometimes change or discard our theories altogether. One morning some years ago while walking down to the campus, I fell into step with Dean Seashore. After the morning's greetings, he told me of an article he had just read which had made a strong attack upon his theory of consonance. "Yes," he said, "it is a devastating attack." Knowing the years he had spent in developing that theory, I was at a loss for a few minutes to know just what to say. Finally I ventured the remark, "Well, I suppose one must expect that sort of thing." "Oh, yes," he replied. "But it is a great satisfaction to have opened up a new field."

Some years ago I wrote positively what were then regarded as facts with reference to breathing in relation to voice production. I have learned since then that those "facts" were, to speak generously, a gross exaggeration. Somewhat more recently I collaborated in the writing of a book in which certain statements were made regarding the speech mechanism.[1] I do not apologize for the fact that I was personally responsible for the inclusion of those statements in that book. The point is that subsequent reflection on the matter has led me

[1] Giles Wilkeson Gray and Claude Merton Wise, *The Bases of Speech* (Harper, 1934), 357.

to raise some question as to the eternal truth of those dicta. Two years ago I held implicitly to certain beliefs, and set them down in positive terms. Since that time those beliefs have undergone considerable modification, as the present article will attempt to reveal.

The specific statements to which I refer are as follows: "But strangely enough, (the child) has no speech mechanism as such. It has, it is true, a mechanism which will later be used for speech, but every part of this mechanism has been evolved for some specific biological purpose."

There is ample authority for such an assertion. O'Neill and Weaver quote Sapir, and refer to Darwin, Judd and Paget,[2] in support of the proposition that speech is an overlaid function, the term being defined as "a function which makes use of organs for purposes other than their fundamental biological purposes." Negus, in taking a biological point of view regarding the larynx, refuses to consider it as "the organ of voice," observing that "thousands of species which have a larynx never, or practically never, make use of the voice."[3]

O'Neill and Weaver, however, make one statement which perhaps requires some justification further than that given to it. After presenting the point that the use of wings by birds necessitates a particular type of thoracic fixation, and hence a primitive type of larynx, they go on to say, "However, since voice is so important in the social life of the bird, a special organ called the syrinx has been developed." Apparently, if this statement is to be believed, since man has no special vocal organ, it must logically follow that voice does not play so important a part in human as in ornithic relations.

The question which I am impelled to raise is this: Is there *any* species in the social life of which the voice is more important than *homo sapiens?* Granting that in the particular case of birds, the voice is so important that a special organ had to be developed for it, since the larynx could not be used for that purpose, is it not, as a matter of fact, conceivable that in the evolution of the human race, certain modifications at least may have taken place in the mechanism used for voice, which have made it more nearly perfect for the purpose to which it has been put? Is there any reason to believe that the influence of social pressure is any more effectively operative among birds than it is in the case of other members of the animal world?

[2] James Milton O'Neill and Andrew Thomas Weaver, *The Elements of Speech* (Revised Edition, Longmans, Green, 1934), 35 ff.

[3] V. E. Negus, *The Mechanism of the Larynx* (Heinemann, London, 1929), 1 f.

Let it be assumed (and the evidence is preponderant) that the larynx and other organs involved in speech were originally developed with specific biological functions—the larynx, for example, as a valve guarding the respiratory tract against the intrusion of foreign bodies, and to provide a means of impounding the air within the lungs. Its peculiar construction made possible, quite early in its existence, its use as a mechanism for the production of sounds which could be used for controlling the behavior of other animals. At this stage, vocalization is undoubtedly an overlaid function. In the light of what we know of the social function of voice, it is not unreasonable to suppose that these early vocalizations came to have definite survival values. When the growing social complexity of primitive life, with its importance to both individual and species, is considered, it cannot be doubted that voice did come to be of great importance in the preservation, not only of the individual, but of the species itself.

But voice, to have its greatest value, must be capable of modification in various ways. And these modifications bring into the equation the intrinsic and extrinsic laryngeal musculature, the muscles and other structures of the pharynx, mouth, lips, and so on. And as a consequence, it came to pass that not only voice, but the modifications of the voice for different specific purposes, also came to have a high survival value for both individual and race. Thus the mechanisms producing these variations came to be of particular importance in the existence of the organism. Those individuals possessing mechanisms capable of producing most efficiently the varied sounds necessary for defense, for calling for help, in mating, or in merely effecting a closer group solidarity, would, in the long run, be the ones permitted to exist and to propagate.

Indeed, so important may this use of the voice and its modifications be considered in individual and racial survival, that the hypothesis is here presented, (1) that in the process of organic evolution, the development of the sound producing and modulating mechanism was at least partially in the direction of perfecting those organs as a whole for use as instruments of social control; (2) that in view of such a direction which the evolution of the "speech mechanism" must have taken, it may be said that that mechanism is not only biological, but bio-social as well; and (3) that while the *origins* of that mechanism were purely biological, its subsequent evolution has given us in effect a real speech mechanism.

Now what are some of the possible changes which might have

taken place in the direction of perfecting this vocal mechanism? Let me deny here any intention of suggesting that the original biological functions have entirely dropped out, or that they have even materially lessened in importance. But it is known that in some respects the human larynx is not so efficient a biological mechanism as is that of some of the lower animals. For example, Negus says that the decrease in the size of the human larynx not only reduced man's actual physical capacity by weakening his "powers of efficient lung ventilation necessary for the expenditure of energy in combat or in running;" it also, on the other hand, made it possible for man to execute the "rapid changes necessary for alteration of pitch of the voice in a complicated system of vocal communication." [4] Later, Negus points out that the vocal cords have less of a valvular function in man than they do in simians.[5]

Second, the downward migration of the larynx, according to Negus, has affected the quality of man's voice; and the action of the soft palate (difficult to most mammals) makes possible the controlled use of the nasal resonators.[6]

Third, it is not inconceivable that the change in the length of palate may have been influenced somewhat by its importance in the modification of the voice. Negus describes the palate of the Rhodesian Man as "that of a typical Man, horse-shoe in shape, and not elongated, as in the Ape. Instead of being flattened it was beautifully domed, indicating that the Rhodesian Man had a very fine voice, or was an effective howler." [7]

Fourth, "as to the size of the oral cavity, it may be observed in sagittal sections of the head what an important part this space must play in phonation, because of its large extent as compared with other cavities lying above the larynx. . . . In (Man) it is reported to be undoubtedly the most important of the resonators." [8]

Still other modifications may have been in the tongue, which in man has become extremely flexible, thus permitting its use in the rapid articulation of consonants and in the modulation of voice quality for the different vowels; the cheeks, which in man have developed a mobility from the action of the buccinators and of the lips; in closing at the sides, too, they have made possible a greater

[4] *Op. cit.*, 472.
[5] *Op. cit.*, 475.
[6] *Op. cit.*, 481.
[7] *Op. cit.*, 411.
[8] *Op. cit.*, 411 f.

flexibility of the lips; and the lips themselves, which, Negus says, "are of considerable importance to Man for purposes of articulating consonants, but to a less extent in uttering vowel sounds. . . . Man is said to surpass most Mammals in articulation, perhaps by reason of his lips; they project beyond the jaw, and are able to move independently of it. He has more muscles, ten paired and one single." [9]

I shall not attempt any futher analysis of this evidence, which seems to support the hypothesis here presented. My only purpose has been to state the hypothesis itself, and to suggest a few of the data which seem to have some bearing on the question. Like so many of our fundamental tenets, it may be that our theory of speech as an "overlaid function" is due for some careful scrutiny and possible revision.

In setting these points down, I feel much as William James must have felt when he was writing his revolutionary theory of emotion. At the end of the article in which this theory originally appeared,[10] James made a statement which was characteristic of him. This statement was to the effect that the writing of that article had had at least one result: it had almost convinced him that his theory was true!

Note.—I want to recognize here an obligation to Dr. Harley Smith, who as a graduate student some three years ago first challenged the theory of speech as an "overlaid function." This article is the outgrowth of the rather animated discussion which followed his challenge, and of the cogitations which ensued over the years following.—G. W. G.

SPEECH TRAINING THROUGH CHILDREN'S PLAYS

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LI-YU, court poet and jester, so the ancient Chinese manuscript runs, had been cast into the Blue Tower, there "to mend his speech." The cause was this: having lately meditated upon the stars in their courses, he had composed a poem and presented it to his

[9] *Op. cit.*, 412.

[10] If my memory serves me correctly, the article was in *Mind* for the year 1884. I have, however, been unable to verify the specific citation.

lord, Hi-T'ing-Lse.[1] However, the moment was not propitious, for the royal astrologers had several times of late given poor advice, which, being taken, had caused a depression. Therefore, because the king had previously drunk the sour cup of prosperity, he was by no means receptive to sugared sonnets. In his heavy sarcastic way, Hi-T'ing-Lse growled, "Since you know so much about the stars, prophesy for me when I shall die." Now in those days, of course, it behooved a subject not to lose his head lest he lose it. And so Li-Yu hurriedly prophesied: "Thy death, O Lord Hi-T'ing-Lse, will take place immediately after thy despicable subject's, Li-Yu's." On such occasions the Emperor always had a snappy retort: "Knave! Mend your speech! . . . Away with him to the deepest cell of the Blue Tower!"

In the Blue Tower, which is by the Eastern Gate, Li-Yu meditated upon how he might speak his mind without incurring the Emperor's displeasure. Meditating, he fell asleep and dreamed a dream.[2]

In his vision he saw a vast underground cavern, open to the light, but with a great fire burning just inside the cave. Immediately in front of the fire was a run-way or stage going across the cave. Upon this, figures passed to and fro, some carrying symbols and "properties." What they said came vaguely to Li-Yu because of poor diction, and it troubled his sleep and his dream. Now the light of the fire cast shadows of the stagefolk upon the deep-recessed inner wall, which served as a kind of screen. Among the audience, but on a perch, sat the Emperor, and Li-Yu noted how the Emperor laughed in glee at the antics of one who seemed to be a court-jester; but he noted also how many people, very like himself, seemed to catch the meaning of the play of light and shadow, so that they kept leaving from time to time to seek the mystery of the Greater Light outside.

Awakening, Li-Yu set feverishly to work giving body and form to the vision. Even the gaolers grew interested and came down from their platforms. In no time, with the aid of bits of waxed rice-paper, with a rush-light, and with deftly constructed, quaint marionettes, together with his own inventive genius, Li-Yu translated the cave of his vision into form. And as the days slipped by, he grew more and more adept and fashioned a comedy of errors, with a little of "the

[1] Messrs Gilbert and Sullivan merely add to his comedy of errors in translating the name into Lord High Everything Else.

[2] Plato must have had access to this same manuscript, for he has the same idea in his allegory called "The Cave."

still, sad music of humanity" in it, for those that had ears to hear. So engrossed did all in the Blue Tower become that two of the prisoners took advantage and escaped; but as these were two astrologers, the Emperor overlooked that later on. News of the great invention spread, and Li-Yu was ordered to give a "command" performance. The Emperor's favorite daughter, Summer Dress, was so pleased with the play that she begged pardon for Li-Yu, who was thereupon restored to favor. In its irritating Chinese way, the manuscript fails to tell whether Li-Yu and Summer Dress lived happily ever afterwards, and it does not give the name of Li-Yu's play. Tradition, however, says it was called *Li-Yuing It*.[3] At any rate, for the first time in the world's history men began to laugh at their shadows instead of fearing them. From such vague and shadowy beginnings the Drama grew and took increase until there came along Master Will of Stratford, to give it a few hours of brief perfection and to dower the world with

> jewels five words long
> That on the stretched forefinger of all Time,
> Sparkle forever.

II.

So, for mending speech, the play's the thing. Motivate some of the speech work. But beyond saying that motivation contains the psychological law of interest and attention, I shall not digress upon a discussion of motivation, for or against. This article is frankly concerned with motivated speech-work, the value of which must be left in the reader's hands.

When it is said, "Children should be seen and not heard," most of us think of those quaint and far-off times called mid-Victorian. We live in a more enlightened era. But what are the facts? In the schools of Washington, D. C., no elementary teacher has fewer than forty pupils in her room; in many of the elementary schools throughout the country, the teachers have fifty, sixty or seventy pupils in a grade. The silence that implies does beget golden speech. Moreover, important though the speech-specialist is, he comes into the school-building only once or twice a week and into the classroom only one period a week. Then, too, there are outside influences to combat: truth compels one to admit that not one child in a thousand cares

[3] Perhaps the nearest translation in teachers' English would be, "Motivating It." With something of the same idea, Sir Philip Sydney in *A Defense of Poesy* (1595) says that all literature serves two purposes: To teach and to give enjoyment. When the two go hand in hand, then you have great literature.

about speech for its own sake; with a cosmopolitan population such as ours, many of the children do not hear English spoken in the home; the speech of the workaday world runs but loosely. They tell of two London costers and a private feud, which used to run like this: First Coster: "Wot abaht it?" Second: "Wot abaht wot?" First: "Wot abaht wot yah said abaht me?" Second: "Well, *wot* abaht it?"

A certain group of teachers I know, working under a good principal and facing a problem of barbaric speech, decided that the answer was to be found in some form of dramatic expression. But just what form of drama would give the most satisfactory results? After months of consideration, trial-and-error and finally trial-and-success, we concluded that the shadow play and the puppet or marionette show are two forms of drama that can be used from primary school through the high school with the most satisfactory results, certainly with a minimum of cost and of "time out" from the regular work. Both can be used in the classroom with no thought of public performance, or they can be produced for the public without great expenditure of time and money. It was decided to start with shadow plays, as more rapid progress is possible with this medium than with marionettes.

There are two kinds of shadow play: The cut-out and the human shadow play. The cut-out is one in which the tiny actors are cut out of card-board, stiff paper or similar material. They look very much like paper dolls. Attached to light-weight sticks, they play their parts behind a small lighted screen. Puppeteers manipulate the figures from below, Punch and Judy fashion, and speak their lines. The stage itself is a very simple matter. It consists of a standard supporting a grooved wooden frame about 25 by 35 inches, which the Manual Training Department is always glad to make free of charge. The grooves allow a smaller frame, covered with translucent paper or white cloth, to be pulled through, so providing for change of scene. A desk-lamp or a drop light placed about six feet back of the "stage" illuminates the scene. The backgrounds for the cut-out shadows are usually made of black crêpe paper pasted on the back of the sheeting.

For shadow plays, the children become "all ears," and the time is propitious for speech training. The story should come from the teacher to the children in the very best language. She must keep to the literary style and mood of the author. Moreover, beautiful stories should be re-told, I feel, in their classic form, rather than in a form

simplified to the point where their charm, color and individuality become tepid.

Then the class discussion begins. Its speech-training and composition values go somewhat in this manner. The story has been divided into scenes suitable for acting. In making their decisions, John and Jane must not only make clear statements, but they must also speak clearly and distinctly. Plot, characters, setting, properties must be discussed; it is surprising what budding dramatists children are. The teacher, of course, must "educere"; usually the details come spontaneously, for the children themselves dictate the list of characters, settings, etc., which she puts on the board. The children act the play themselves before they have the little figures do it. In this way they become familiar with the lines, have time to think about and to try new words, and above all acquire a sense of "timing." (All this, by the way, is similar to Walt Disney's procedure in making his animated cartoons of *Mickey Mouse, The Three Little Pigs,* and the others.) The children then have the little figures go through the play without using words, finally handling the cut-outs and saying the lines at the same time—something requiring skill and co-ordination. are. The teacher, of course, must "educere;" usually the details come

It is interesting to watch the children learn the value of speaking slowly. They find that since two pupils are back of the screen manipulating the figures and since the figures are, presumably, doing the talking, it is nearly impossible to rush; that if they do, the result is a meaningless blur. They learn that they must speak loud enough to be heard in any situation, but not so loud as to be irritating to anybody in the room; and they learn, too, that no matter how fine a thing they are saying, it is of no value unless everyone in the room can hear.

III.

The human shadow play resembles the ancient, primitive drama in its simplicity, and when we have simplicity coupled with "a certain grandeur," as Aristole used to say, then we are close to the masterpiece. In attaining simplicity, the shadow play does not neglect stage-setting and other elements inducing local color; however, the staging is simple enough for the boys of the sixth and seventh grades to do. The screen (about 8′ x 12′) can be made from 3″ strips of soft wood. To this frame is attached white sheeting, made taut and well fastened with thumb tacks. Behind the "silver sheet" will be the acting area, that is, a raised platform which must be close to the screen

or else the silhouettes will not appear in clear-cut profile. (For the same reason, the actors must move from left to right or *vice versa*, not away from the screen.) An ordinary electric light with a reflector or a "baby" spotlight, placed about 16 feet back of the screen at an elevation no higher than the knees of the players, may be used for lighting the screen. When it comes time for "Action! Begin!" the house-lights are turned off, leaving only the screen spot-light.

Let that boy—we all know him—who doesn't understand what literature is good for anyhow and who will surely answer, "Aw, heck! Fer cryin' out loud!" if you ask him to take a part—let him have charge of working out the lighting effects for the screen, for he is likely to know about lights and lighting effects. By and by, it will not be "Fer cryin' out loud!" but "May I have a part in the next play?"

Scenery, properties and costumes must be symbolical; a fireplace tells the audience it is a home-scene; a shepherd is recognized by his crook, a queen by her crown, a knight by his shield. Although an important factor in the play, the costuming is simple. If you want Puritan hats for that kind of play, you do not have to send to New York for them; cut them out of stiff Manila paper. The children must become their own costumers. Since children are instinctively dramatic, the acting of a shadow play is not difficult. At first, concentrate upon pantomime and characterization. Pantomime is the mother of drama and contains the essential element—action. Therefore, let the children pantomime, first without the screen and then with it. Let them acquire characteristic, significant details—the timid woman crossing a street "against the light"; the pompous judge, a prize-fighter, a traffic policeman, a beggarman, a salesman, a feeble old man, a blind person. To overcome self-consciousness, let them do the mimicing in groups, so that each is too busy doing his own part to watch the rest. Let them originate situations, as when the traffic cop helps the timid lady. Finally, let them add speech, each child keeping in mind the particular character he is acting.

In the particular shadow play project I am describing, the teachers found that this was the time for speech-training: They called attention to the correct pronunciation of words; they sent questioning boys to the dictionary to check up on pronunciations; they found that the children themselves discovered their need for an increased vocabulary, and that work in pantomime and characterization led naturally to a wholesome interest in the diction of various types and classes of

people. The teachers took a little time—about five minutes—each day for voice exercises, with emphasis on proper breathing, relaxation of the throat, practice in listening to themselves and to each other. Somewhat later the teachers gave training in the correct manner of articulating vowels and consonants, having each child use a small mirror so that he might see what the vocal organs were doing.

At the same time the work on dramatizing stories for production was begun. One class decided upon *Rip Van Winkle*. Using the question and answer method, the instructor made it a delightful game. "How old was Rip in the first scene? in the third? How shall we know the difference between Rip of the first scene and of the third, in the way he walks? in his speech? in his appearance?" It occasioned much running to books; every word of Irving's story was carefully scrutinized for significant detail.

When looking for material for shadow plays, the best starting point for small children, with either cut-out or human type, is *Mother Goose*. Each rhyme contains the elements of plot, dialogue and action; each rhyme is about a well known character and each contains a number of interesting words both old and new. Fables, such as *The Shepherd Boy and the Wolf,* make good plays; tales of heroism and adventure-scenes from *Treasure Island, The Pied Piper,* and *Dick Whittington and His Cat* are fine for older boys and girls; so are the ballads; the Old Testament is a rich storehouse of dramatic material, and these grand stories are most dignified when done in shadow.

In creating dramatizations, these are the fundamental requirements: (a) the plot must not be involved but filled with action; (b) there must be a struggle or conflict easily perceptible to the audience; (c) only the most interesting persons in the story should be selected; (d) settings and properties must help tell the story.

This group of teachers found, as they expected, that dramatizations developed the imagination, the inventiveness and the language of the participants. The shadow play is especially effective because it is free from some of the inhibiting restrictions of the legitimate stage—the bugaboo of stage-fright, for instance. The child who is timid but wishes to have a part in the play—and what child does not?—who would not dare act in front of an audience, will take part in a shadow play where a friendly screen separates him from the audience. He isn't afraid to lift up his voice and speak. The girl who wants to play the part of Queen in *The Six Who Pass While the*

Lentils Boil, and the smaller child who insists upon being the elf in another play finds that the change from self to queen or elf offers undreamed of opportunities for the cultivation of refined, dignified, carefully enunciated speech. Form and formality that would appear affected and out of place when describing an incident at the picnic or at the old swimming hole, seem proper coming from the lips of the princess or a knight. Culture and good taste go hand in hand with good speech; the two are as inseparable and as contiguous as are the patterns of thought with thought itself.

Teachers should never be surprised that children take the marionettes to their hearts. It has ever been true. The marionettes become real to a person when he takes the strings in his hands. The marionettes made fun of Voltaire, and he disliked them. But it happened one day he was invited to visit a friend who had a marionette theatre and some marionettes. Being finally persuaded to take the strings in his hands, he was amazed to find his feelings towards them change at once: they could be made to say witty things, and in the end he made plays for them to act.

People have always delighted in the small theatre. When Goethe was seven years old, his grandmother gave him a tiny theatre and puppets for Christmas. He tells us it was the most exciting Christmas of his life. For his little theatre he composed the satire, *Junkdump Fair,* which foreshadows *Faust.* Hans Christian Anderson had a small theatre, made by his father, upon which he staged Shakespeare. Lewis Carroll had one; his and Goethe's still exist. In his autobiography, *My Life In Art,* Constantin Stanislavsky gives a delightful and vivid description of his boyish experiences with marionettes. The little son of Napoleon III loved his marionette theatre; Tad Lincoln had one in the White House.

As in the other two types of children's plays I have described, many values will be lost if the children do not become partners in a theatre workshop. The children must build their marionette theatre from doll to spoken word. Marionettes are not difficult to make: They can be carved from wood, made of plastic wood, or of cloth. In one of our sixth grades each boy and girl made a cloth marionette. At first, it seemed strange that the boys made better dolls than the girls, and were more interested. However, upon second thought, one realizes that our most famous master-puppeteers have been, and are, men. There is the justly celebrated Vittorio Pondrecca, founder and

director of the Teatro dei Piccoli; there are our own Tony Sarg and Remo Bufano.

In the beginning, it is best to have two groups of children performers—one to talk for the characters and the other to manipulate the marionettes. In time, the manipulator does the talking also. One child in the group which I have described had very slovenly habits of speech. Her words were so mumbled she could scarcely be understood, but because of her desire to manipulate her own marionette entirely, she learned to pronounce clearly and distinctly.

The teachers who have been carrying out this experiment feel that this project is a sure way to better diction. They find that the children who think it queer in the extreme to be asked to cure nasalization or to alter their vowels for ordinary purposes will consent to do both for the sake of their beloved marionettes. They do it without being artificial or self-conscious. When one watches a performance behind the scenes, he discovers a look of sheer joy on all faces, for each child's marionette is a part of the show—actually a part.

In the past there has been constant danger that the confident, well poised children will reap most of the harvest to be gained from many of our educational activities. There have been far too many "good helpers" and "good listeners." I question whether the habitual helper or listener is ever a happy child, any more than a mere spectator of life's drama is. But in the marionette and shadow play projects there are no wall flowers. All children, not just the gifted ones, have the privilege of frequent opportunity for speech. The child who acts has a motive for learning to use his voice correctly, for practicing sounds, for learning the symbols of speech and the real use of the dictionary. And when the child has found a need for such information in his own experience, he holds fast to that information. On the other hand, the marionette and shadow plays do away with one of the greatest dangers we have to contend with in children's plays— that of exhibitionism. One just can't be a "show-off" when manipulating a marionette. And while the children are joyously absorbing good speech, the teacher has the satisfaction that in after years they, too, may meditate like herself upon the fact of facts: "In the beginning was the Word."

SPEECH-CHORUS WORK IN THE ELEMENTARY SCHOOLS OF GERMANY

SOPHIE W. DOWNS
Berkeley, California

SPEECH chorus work had its inception in the new social ideal of community co-operation which followed on the World War. It admirably embodied the principles of the activity school.

Such chorus work affords unusual opportunity for making the child aware of the beauties of poetry, its rhythm, speech-melody, the variation in tone of the vowels, the melodic qualities of consonants, alliteration, assonance and dynamics. Appreciation of these qualities is most effectually aroused in the child by self-activity, expression, much as in the case of music. Group action dispels self-consciousness and develops greater ease and freedom of expression.

Emotional states, produced by poetry, may be so intensified by the poet's art, that, in accordance with psychological laws, they must be expressed in motor concomitants. These reactions, in their turn, intensify the emotions. And again, the gestures and rhythmic movements employed by the speech-chorus intensify individual reactions. While this interpretative movement work is to be begun in the lower grades, it cannot be fully developed until the higher classes are reached. Fairy tales and fables afford excellent material for such dramatic presentation. Rhythmic exercises may become the speech of the body, and serve to stimulate the activity of the speaker and hearer. All interpretative expression and movements should be originated by the children themselves.

While many teachers, in organizing speech-choruses, group their pupils on the basis of high, middle and low voices, other eminent instructors use a numerical basis; for example, a relatively small group of pupils, a larger group composed of half the class, and then, the whole class as one group. The pupils themselves select the speaker to set the proper pitch. While the interpretation of a poem must be largely left to the pupils, yet, even in an activity school, the teacher must know how to check, guide and lead adroitly so that the true concept of the selection may be interpreted properly; and yet he must not interfere with the spontaneity and inspiration of the pupils.

There is an abundance of material which can be used for speech-chorus work. No hard and fast rules for its selection can be laid down, for it should be adapted to the individual speech-choruses. For

the primary grades, dance-plays (dramas) are excellent. Ballads offer very satisfactory speech-chorus material.

There are, as yet, no speech-chorus compositions as such, although the demand for a score for speech-composition (similar to that employed in music) is increasing. Attempts have been made to develop a system of interpretative harmonics to be applied to speech-chorus material in the use of symbols for tempo and expression.

However, the chief aim of the speech-chorus is so to imbue the child with the spirit of the poet and his poem, that every child in the class, even the shy, unmusical, repressed, shall make the poet's thought his own and then express, by the voice, the impression thus engendered in him.

E. H. Bethge has evolved a *"Sprechchor-Partitur"* (a "Score for the Speech-Chorus") in which a series of abbreviations indicate the proper expression of a selection: e.g., l—*leise* (softly); si—*singend* (in a singing tone); etc. R. Hille, in his work on instruction in singing, suggests a numerical symbolism for melodic speech. Yet there is no mechanical system whereby speech expression can be governed. It must always be chiefly dependent upon spontaneity and inspiration, and each teacher and speech-chorus must, more or less, evolve an individual system.

See:

1. R. Heinrichs, *Der Sprechchor in der Volksschule.*
2. E. H. Bethge, *Wir—Ihr!*

THE FORUM

Editor of THE QUARTERLY JOURNAL OF SPEECH:

CHANGE IN NOMINATING SLATE

The slate of officers for 1937, named by the nominating committee and published in the April, 1936, issue of the JOURNAL, included among others the name of Frank M. Rarig, University of Minnesota, for membership on the Executive Council. Inasmuch as Professor Rarig is in Europe and has asked to have his name removed from the slate, the nominating committee has, in deference to his request, withdrawn his name and has named Miss Lousene Rousseau, Harper and Brothers, Publishers, New York City, for membership on the Executive Council of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

GLADYS L. BORCHERS, *Chairman*
W. NORWOOD BRIGANCE
LEW SARETT
CLARENCE T. SIMON
ROBERT WEST

Editor of THE QUARTERLY JOURNAL OF SPEECH:

CONVENTION RAILROAD RATES

Delegates to the 21st Annual Convention of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH and the American Speech Correction Association, to be held in St. Louis, Missouri, December 29, 30 and 31, should carefully observe the following statements concerning railroad rates to St. Louis.

1. The railroads in the territory west of Chicago have instructed our members "to apply to local ticket agents for round-trip 30-day limit tickets on basis of 2 cents per mile in each direction and transportation in sleeping and parlor cars (sleeping accomodations extra) and on the basis of 1.8 cents per mile good in coaches only."
2. The railroads in the territory east of the Mississippi river and south of the Ohio and Potomac rivers have instructed our

members to purchase from their local agents "reduced round-trip fares on basis of 2 cents per mile in each direction for tickets bearing limit of 15 days in addition to date of sale, and 2½ cents per mile in each direction for tickets bearing limit of six months in addition to date of sale, going and returning same route, tickets being honored in sleeping or parlor cars upon payment of sleeping or parlor charges; also round-trip tickets good in coaches only on basis of double the lower one-way coach fare of 1½ cents per mile with limit 30 days in addition to date of sale, except that certain carriers, particularly in the extreme western part of the territory, maintain coach rates of 2 cents per mile."

3. The railroads east of Chicago and north of the Ohio and Potomac rivers will have no reductions from the regular fare of 2 cents per mile in day coaches and 3 cents per mile in Pullmans.

Inasmuch as rates will vary throughout the United States at the time of our St. Louis convention, we particularly urge our members to consult their local passenger agents for the lowest available rates effective at the time of the convention.

Convention Hotel Rates

In order to give our members a choice in the selection of hotel rates, The National Association of Teachers of Speech has named two hotels in St. Louis as our official convention hotels, the Statler and the Lennox.

The official headquarters of the convention will be at the Statler Hotel and all sessions will be held in the Statler. The Lennox Hotel is directly across the street from the Statler. Members registered at the Lennox Hotel can attend sessions at the Statler Hotel with the minimum amount of inconvenience.

The Statler Hotel has agreed to furnish every member with a room at the Statler at the minimum rate of $2.50 for single rooms and $4.50 for double rooms, provided the reservation for his room reaches the Statler Hotel, St. Louis, Missouri, on or before Monday, December 28th.

The Lennox Hotel has agreed to furnish every member with a room at the Lennox at the minimum rate of $2.00 for single rooms and $3.50 for double rooms, provided the reservation for his room reaches the Lennox Hotel, St. Louis, Missouri, on or before Monday, December 28th.

Reservation cards for both hotels are being sent directly to every member of the Association. Additional cards may be secured by writing directly to the particular hotel desired.

The Association has made it possible for every member to secure a room at either the Lennox or Statler hotel at the minimum rate, but in order to avail himself of this opportunity, the member must make his reservation at the hotel of his choice on or before Monday, December 28th. If the reservation is not made on or before December 28th, the member will not have a choice in the selection of rates. If the reservation is made but not claimed, the member will not be obligated to the hotel. Therefore, inasmuch as the attendance at the St. Louis convention will undoubtedly tax the capacity of both hotels, every member is urged to protect himself by sending in his reservation immediately.

G. E. DENSMORE, *University of Michigan*

ANNOUNCEMENT

The Committee on Arrangements for the convention of the National Association of Teachers of Speech to be held in St. Louis on December 29, 30, and 31, has planned a series of luncheons which should appeal to every member of the Association. Any college, university, or regional association, or professional group, which wishes to use the facilities of the Committee on Arrangements in planning a luncheon should write immediately to Bower Aly, Chairman, Committee on Arrangements, University of Missouri, Columbia, Missouri.

The following luncheons have been arranged.

The noon-day period on Tuesday, December 29, has been set aside for college and university groups. The following institutions have already scheduled luncheons for their graduates and friends: Cornell University, Northwestern University, University of Wisconsin, University of Michigan.

The noon-day period on Wednesday, December 30, has been set aside for the regional associations. The Western Association of Teachers of Speech, and the Southern Association of Teachers of Speech have already arranged for luncheons at this time.

The noon-day period on Thursday, December 31, has been set aside for the professional groups in the field of speech. A joint luncheon for the honorary forensic societies has already been scheduled for this hour.

Tickets for the various luncheons may be had for one dollar ($1.00), at the registration desk, and should be purchased immediately upon registration. All of the luncheons will be held at the Hotel Statler, the rooms to be announced later.

Editor of THE QUARTERLY JOURNAL OF SPEECH:

I should like to see published, after the fashion of the American Speech Correction Association, the collected papers of the NATS conventions into a yearly volume of "Proceedings." This would save for additional researches the space in the crowded QUARTERLY JOURNAL which was formerly occupied by convention addresses. I hope the several widely dispersed divisions of NATS will also consider this suggestion for a yearly volume of their convention proceedings, i.e., Eastern Public Speaking Conference, etc., making their research available for national consumption. I wonder if others would welcome such outlets for research.

CHARLES H. VOELKER, *Dartmouth College*

OLD BOOKS

A Course of Lectures on Elocution Together With Two Dissertations on Language and Some Other Tracts relative to those Subjects. By THOMAS SHERIDAN, A.M. London: Printed for J. Dodsley, Pall Mall, 1787; pp. 320.

Here we have a great actor speaking on the subject of delivery. It is not unusual to have speech composition treated by speakers, but to have six lectures on delivery by one who was proficient in the art is extraordinary. Surely these lectures should be part of the required reading of every prospective teacher of speech.

Note who Sheridan was. Thomas Sheridan (1721–1788) had talent enough to evoke the jealousy of Garrick, according to Thomas Davies (*Memoirs of the Life of Garrick*, 1780). Davies relates that Sheridan played King John to Garrick's Falconbridge, and won the approbation of the king, much to Garrick's chagrin. Thomas Sheridan must have been competent, for Garrick, in spite of his hatred, admitted that he had never found such an able helper. Often these two actors appeared together in Dublin and London with unusual financial success. Garrick played in Dublin at Sheridan's request. These two names are inseparably linked. The index of any book of this period which deals with the stage will contain the name of Sheridan as well as the name of Garrick.

Note also that Thomas Sheridan's name is closely associated with that of Sarah Siddons. This great Shakespearean actress was unsuccessful in her first attempt to win London's approval. On returning to London from further experience in the Provinces, she sought Thomas Sheridan's advice as to her vehicle. She says that she would have chosen the more ornate part of Euphrasia in *The Grecian Daughter*, but Thomas Sheridan knew her strength and persuaded her into undertaking the character that would give her the most opportunity. She took his advice. She called Sheridan "the father of my fame and fortune."

Note also that the name of Thomas Sheridan weaves in and out of the pages of Boswell's *Life of Johnson*. Dr. Johnson had a dislike for Sheridan which Boswell thought was unwarranted. Boswell himself was a pupil of Sheridan's and he must have profited from

his instruction, for Dr. Johnson thought that Boswell had an acceptable pronunciation.

Thomas Sheridan shared with Macklin the honor of instructing Mr. Wedderburne in elocution. Boswell records that so successful were Mr. Wedderburne's instructors that he got rid of the coarse part of his Scotch accent and became an important person in London.

Thomas Sheridan had two degrees conferred upon him for his educational work: Oxford (1758) and Cambridge (1769); each gave him the M.A. degree. He was made honorary freeman of the city of Edinburgh in 1761.

Here I cannot do more than give the titles of his seven lectures and let them suggest the nature of the subject matter of the book. These lectures are enriched by the wealth of experience of this great actor of the eighteenth century. The lectures are entitled: I. The Value of Good Reading; II. Articulation, Pronunciation; III. Accent; IV. Of Emphasis; V. Of Pauses and Stops; VI. Tones; VII. Gesture.

The copy I have has two Dissertations on the State of Language in Different Nations. While they are interesting, it is the matter on elocution which is of special worth to the student of public speaking and interpretation. It would be an inestimable service if some publisher would re-issue these lectures so that they could be in every library, if not in the hands of every student. L. C.

An Abridgement of Lectures on Rhetoric by Hugh Blair, Greatly Improved by the Addition to Each Chapter of Appropriate Questions. By J. L. BLAKE, Concord, New Hampshire, 1822.

This abridgement by J. L. Blake, Principal of the Young Ladies' Literary School at Concord, is one example of the use of Blair's Rhetoric in America. The lectures are condensed in form, and questions for the use of students were added at the conclusion of each chapter. Evidently the young ladies of Concord were not intellectually capable of assimilating Blair's lectures without some additional guides. M. G.

"A Bundle of Cheerful Letters." By WENDELL PHILLIPS. *New England Magazine,* N. S., Vol. 39, 648–655; Vol. 40, 38–45, 180–181.

As American historians study the social aspects of the 19th century, they almost invariably say that the American Lyceum and its effect upon the culture of that era deserves a thorough study. These

three packets of letters written by Wendell Phillips furnish some of the primary sources for such a study. Written while traveling through Maine, New York, Illinois, Iowa, and Michigan, the letters describe traveling conditions, audiences and their reactions, and the most popular speakers. It is interesting to note the popularity of Gough and Emerson in Iowa and Illinois. It is also interesting to discover that reform as emphasized by Phillips and others decreased the size of audiences even when merely informative lectures had been announced. M. G.

The Appeal to the Emotions in the Judicial Speeches of Cicero as Compared with the Theories Set Forth on the Subject in the De Oratore. By E. A. Lussky. Ph.D. Thesis. University of Minnesota, 1928.

The Influence of Cicero upon Augustine in the Development of his Oratorical Theory for the Training of the Ecclesiastical Orator. By J. B. Eskridge. Ph.D. Thesis. University of Chicago, 1912.

The student of classical rhetoric will want to know about these two books on Cicero. The book by Lussky is of more use to the student of public speaking than the one by Eskridge. The Lussky thesis has several summaries which makes it easy to grasp. For the beginning student of classical rhetoric who has studied Aristotle and next takes up Cicero, there is a natural bridge. There is a discussion of the difference in attitude of Cicero and Aristotle on pathos and ethos. On the subject of emotional appeal, three questions are raised: (1) What theories does Cicero set forth as to the relative importance of the appeal to the emotions and the appeal to the understanding? (2) What theories does Cicero set forth as to the methods for arousing the emotions? (3) What theories does Cicero set forth as to the parts of the oration in which appeal to the emotions should be employed? Needless to say, the student of Cicero finds the answers to these questions most interesting. As the study was a Ph.D. thesis at the University of Minnesota by a classical student, the study is thorough.

As an introduction to medieval rhetoric, the thesis by Eskridge offers a splendid approach. Augustine based his rhetorical theory on Cicero, Eskridge states in summary. This comparative study of the rhetorical writings of Augustine with those of Cicero leads me to conclude that Augustine modeled his ideal ecclesiastical orator after the pattern of Cicero's ideal orator. The subject matter of the two orators was, of course, different, but the rhetorical theory was the same. Much of the thesis is in Latin. L. C.

IN THE PERIODICALS

OLINGER, N. A., and AXT, E. F.: "Surgical Prosthesis of Oral and Facial Defects." *American Journal of Surgery*, 31, 1, Jan., 1936, 24–37.

Besides a series of case reports, a section on "History" gives Hollerius' *Observ. ad Calcem de Morbis Internis* (1552) as the first description of cleft-palate, wherein also the author suggested wax or sponge to stop up apertures; Alexander Petronius' *De Margo Gallico* (1565) as describing the use of obdurators and the altered pronunciation; and Ambrose Paré's work in 1579 in describing obdurators. In addition, he says that a cleft palate "makes it impossible for the patients to pronounce their words distinctly, but rather obscurely and snuffling in sound."

JACKSON, F., and JACKSON, C. L.: "Dysphonia Plicae Ventricularis: Phonation with Ventricular Bands." *Archives of Otolaryngology*, Vol. 21, February, 1935, 157–167.

Phonation with the ventricular folds is a rather frequent and usually unrecognized cause of hoarseness. It may be a vicarious dysfunction with a pathologic basis, or a physiological compensation for lost or impaired vocal cords. When it is a desirable compensatory function, a pleasant voice can be developed by systematic training. When it is a usurpation of function by aggressively overactive ventricular bands, or when the resumption of activity by temporarily disabled vocal lips renders persistent phonation with the ventricular bands undesirable, this phonation can be checked by training, or, if necessary, by operation.

VAUGHN, H. S.: "Surgical Repair of the Cleft Palate with Special Reference to Lengthening the Soft Palate." *American Journal of Surgery*, 31, 1, Jan., 1936, 5–9.

This author advises operations for alveolar border and hare-lip at two to six weeks, but delays hard and soft palate operation to eighteen months or two years later, according to patients' resistance, saying that there is no basis for the theory that early operations are necessary for speech improvement. He makes the observation that

most speech trouble is due to shortness of the repaired palate, irregularities of teeth, holes in hard palate, and thickenings, scars, and roughness in soft palate. He mentions that patients sometimes contact the anterior nares in effort to prevent air from passing through the nose. A degree of closure of the nasopharynx is obtained by the action of the superior constrictors. Vaughn uses the posterior pillars to lengthen the soft palate.

ARMSTRONG, L. E.: "The Phonetic Structure of Somali." *Mitteilungen des Seminars für Orientalische Sprachen zu Berlin*, 1934, 116–161.

An analytic and synthetic phonetic study of a South Hamitic tone language, giving intonation, vocabulary examples, and sample chrestomathy.

GUILDER, R. P., and HOPKINS, L. A.: "Auditory Function Studies in an Unselected Group of Pupils at the Clarke School for the Deaf. I. General Survey of Hearing Acuity." *Laryngoscope*, 46, 1, Jan., 1936, 46–63. "II. Classification According to Type and Level of Graph by Air Conduction." *Laryngoscope*, 46, 2, Feb., 1936, 120–136.

Deaf children should be organized into classes not only on the basis of intelligence, but also according to hearing acuity or degree of deafness; i.e., difficult hearing, partial deafness, profound deafness. Congenital deafness does not indicate profound deafness, but may as well be partial deafness or even difficulty of hearing.

EIJKMAN, L. P. H.: "The Internal Aspect of the Larynx in Speech." *Archives Néerlandaises de Phonétique Expérimentale*, Tome VIII–X, 1933, 122–129.

————: "The Soft Palate and Nasality." *Neophilologus*, 1926, 207–218, 277.

————: "More Soft Palate and Nasality." *English Studies*, 1928, 114–118.

————: "Nasality Again." *Neophilologus*, 1934, 25–30.

————: "Gesloten en Open Neusgang." (Closed and open nasal passage.) *Logopaedie en Phoniatrie*, Jul.-Aug., 1934, 1–14.

————: "The Influence of the Subglottal Passage and the Nasal Cavity on Non-nasal Speech-sounds." *Archives Néerlandaises de Phonétique Expérimentale*, Tome XI, 1935, 29–38.

In these papers, Prof. Dr. Eijkman has made some most interest-

ing contributions to the science of Experimental Phonetics. In the first study, he has made observations on the false and true vocal cord tension mechanism, using Russell's fonofaryngoscope with laryngeal transillumination. On nasality, he extends Forschhammer's statements on nasality and substitutes for Passavant's conclusions, when he arrives at the view: "Nasality is bought about, when the production of a resonance agreeable to the ear is prevented by the back aperture of the mouth being too small in proportion to that of the nose." Again, "The nose-cavity as such does not affect the oral sound, if the soft palate hermetically shuts off the naso-pharynx. . . . The air stream issuing from the nostrils does not influence the oral sound. . . . The subglottal passage (larynx and bronchi) does not affect the frequency of the larynx-note, provided the force of the air stream remains the same. . . . A reinforcement of the subglottal air-stream causes a rise of the glottal note. . . . The subglottal passage affects the vocal resonance, in spite of the narrow glottis."

BARKER, JAMES L.: "Correcting the Mechanism Causing Most Foreign Brogue." *Journal of Speech Disorders,* March, 1936, 3–12.

BEATTY, HUGH G.: "Etiology of Cleft Palate and Harelip." *Journal of Speech Disorders,* March, 1936, 13–20.

TRAVIS, LEE EDWARD, TUTTLE, W. W., and COWAN, DONALD W.: "A Study of the Heart Rate During Stuttering." *Journal of Speech Disorders,* March, 1936, 21–26.

The scientific objective calibre of these three papers immediately establishes the new *Journal of Speech Disorders* in a high place among the better technical journals, and the editor is to be congratulated. In this first issue there is more than one plate each to four out of every five pages, and an excellent bibliography.

Barker analyzes barbaralalia experimentally and concludes: "If the habit in the foreign tongue which gives rise to the faulty pronunciation in English is fully analysed, . . . it is possible to train and co-ordinate the vocal organs in new movements, form new speech habits, and overcome all traces of faulty accent."

Beatty discusses the embryological background of uraniscolalia, gives a table of the relative incidence of the several types and permutations of cleft-palate and harelip, and reports three cases of its occurrence in animals: fox, deer-mouse, rabbit.

Travis, *et al,* made electrocardiographs of 15 spasmophemiacs and a control group of 16, and found, "During silence and speaking, the mean expiratory heart rate was slower than the mean inspiratory

heart rate. . . . The expiratory heart rate was retarded more during speaking than during silence. . . . The heart rate is faster during speech than during silence. . . . There is also an increase in the variability of the heart beat during speaking. . . . The stutterer varied more during his speaking than did the normal. . . . The changes in heart rate during speech of both the normal speaker and the stutterer were secondary to changes in respiration and general bodily activity. . . . The varied and severe respiratory abnormalities symptomatic of stuttering may produce varied and relatively striking changes in the function of the heart." CHARLES H. VOELKER, *Dartmouth College*

VOELKER, CHARLES H.: "The Prevention of Cluttering." *The English Journal*, 26, 10, December, 1935 808–810.

This paper undertakes to give the teacher who is either trained or untrained in speech a basis for preventing or correcting agitolalia. It stresses especially the palliative effects of syllable division.

VOELKER, CHARLES H.: "Stuttering and Stammering, How Shall We Deal with Them?" *Life and Health, The National Health Journal*, 51, 9, September, 1936, 10–11.

This paper attacks the lay tenet that the possession of a speech defect is just one's unfortunate lot that must be borne patiently, and describes the prevention of spasmophemia.

RENZ, BEN: "Teaching Poetry Through Oral Interpretation." *The English Journal*, XXV, 7, September, 1936, 561–566.

"In high-school English classes poetry should be taken up as if it composed a course in oral interpretation." The year's work for the students might be divided into four units:

1. Building up "a repertoire and developing a feeling for what is poetic."
2. Studying and practicing the essentials of oral interpretation.
3. Delivering the prepared selections before class.
4. Encouraging further search for suitable selections.

MUNDT, KARL E.: "Debaters—and Doctors." *The Survey Graphic*, XXV, 9, September, 1936, 511.

Professor Mundt comments briefly on the arguments used in last year's high school debates on Socialized Medicine, and concludes that "From coast to coast a hundred thousand debaters have made a tremendous contribution to popular understanding of one of the livest issues in the whole field of social security."

NEW BOOKS

All reviews of new books and correspondence concerning them should be sent to Professor C. K. Thomas, Goldwin Smith Hall, Ithaca, N. Y.

The Awakening of the American Theatre. By BEN BLAKE. New York: Tomorrow, Publishers, 1935; pp. 63. $0.25.

The presentation before the National Theatre Conference in Chicago of Clifford Odets' *Waiting for Lefty* and an original burlesque of *Lefty* entitled *Waiting for Odets* illustrated, for those of the audience aware of it, the plays and players of a rapidly growing American "people's theatre." An outgrowth of the dramatic activities of groups of workers and intellectuals interested in the theatre and in the labor movement, this "new theatre movement," in the last five years, has established workers' theatres in cities and towns the country over, bound together in a national organization, the New Theatre League. The League's official organ, the *New Theatre* magazine, which has a circulation of 20,000, discusses drama, film, and dance from the League's social viewpoint, encourages the writing of plays of social comment, the organization of new theatre groups, and the improvement of production standards. *Waiting for Lefty* was written expressly for the League. The Chicago Repertory Group, which presented Odet's play and its own *Waiting for Odets* before the Conference, is a semi-professional workers' theatre, a member of the League. Most of the significant plays, playwrights, productions, and producing groups of the New York theatre during the past few years are clearly identified with this movement.

Mr. Blake, formerly editor of *New Theatre* and at present its European editor, has compressed into his pamphlet, *The Awakening of the American Theatre*, a complete and authoritative account of the whole movement, of which he was one of the founders. Theatre workers and theatre goers will wish to read this statement of the facts about a significant contemporary phase of the American theatre.

BERNARD LENROW, *Iowa State College*

The Elements and Practice of Composition. By WILLIAM STRUNK, JR. and EDWARD A. TENNEY. New York: Harcourt, Brace & Co., 1935; pp. iv + 60 + 47 detachable practice leaves.

This is an expansion of Professor Strunk's *Elements of Style*. It deals concisely and clearly with such subjects as grammar, essay writing, effective sentences, and diction. Of special importance to speakers are the authors' repeated illustrations and condemnation of wordiness and vagueness.

C. K. T.

Parts of Speech and Accidence. By GEORGE O. CURME. Boston: D. C. Heath & Co., 1935; pp. xiii + 370. $3.50.

This is the second volume in Professors Curme and Kurath's *Grammar of the English Language;* Curme's *Syntax*, the third volume, appeared in 1931; Kurath's *History of the English Language*, the first volume, has yet to appear. The encyclopedic character of the two volumes which are now available leads one to believe that the completed work will take its place as one of the standard reference works of the language. The present volume is an exhaustive treatment of the parts of speech and their inflection from the descriptive, rather than the prescriptive, point of view. All points are thoroughly exemplified, the illustrations ranging from Anglo-Saxon times to yesterday's newspaper.

C. K. T.

25,000 Words Spelled, Divided, and Accented. By LOUIS A. LESLIE and CHARLES EARLE FUNK. New York: Funk & Wagnalls Co., 1935; pp. 249.

This little book is designed chiefly for stenographers, students, authors, and proof readers. But the public speaking teacher will find it helpful, since the accentuation is often the one doubtful fact about the pronunciation of a word.

L. C.

Get It Right. By JOHN B. OPDYCKE. New York: Funk & Wagnalls Co., 1935; pp. 673. $3.50.

The author has painstakingly compiled this cyclopedia of correct English usage. Speakers, as well as writers, should feel indebted to him; every teacher of public speaking will want a copy for handy reference. The hundred pages devoted to word study are most helpful. The section on good usage will settle many an argument.

L. C.

Let Us Recite Together. By MARGUERITE E. DEWITT. Poughkeepsie: Vassar Cooperative Bookshop, 1935; pp. 26. $0.85.

A group of annotated selections for choric reading, similar to those in the author's *Lilts For Fun,* but intended for adults. The selections are apparently Miss DeWitt's own compositions.

C. K. T.

James G. Blaine: A Political Idol of Other Days. By DAVID SAVILLE MUZZEY. New York: Dodd, Mead and Co., 1934; pp. 514.

This most recent biography of Blaine, in the *American Political Leaders Series,* is thoroughly admirable from the historian's point of view. Careful, dispassionate, written after thorough research, and adequately documented, it seems certain to be accepted as the standard biography of the Plumed Knight. For the student of American oratory, however, it has little direct value. Muzzey has only a passing interest in Blaine as a speaker; he makes no attempt to analyze or evaluate his effectiveness as a political orator.

H. G. ROBERTS, *The George Washington University*

The New Book of English Verse. Edited by CHARLES WILLIAMS. New York: The Macmillan Co., 1936; pp. 828. $3.00.

This anthology includes selections from the English poets of the thirteenth to the nineteenth centuries. Its scope is limited by the editor's decision to exclude all poems which have appeared either in *The Golden Treasury* or in *The Oxford Book of English Verse.* That such a third distillation should provide an excellent selection is a tribute both to the editor's skill and to the vitality of English verse. The collection is notable in the inclusion, either in their entirety or in substantial cuttings, of a number of long poems.

Despite the excellence of the contents, the book suffers from several faults in the mechanics of editing and printing. There are, to be sure, certain aids to the student; brief glossaries at the bottoms of the early pages, for those whose linguistic equipment does not include Middle English; fifteen pages of notes following the text of the poems; indexes of authors and of first lines. But not all the first lines are indexed, and there is no index of titles. In the body of the book there are no headings at the tops of the pages; to find out the title and author of the poem he is reading, the student must turn back a number of pages and be careful not to turn two thin pages at once. These irritating minor defects are likely to distract the student from the worth of the anthology.

C. K. T.

Shakespeare's Macbeth. Edited by GEORGE COFFIN TAYLOR and REED SMITH. Boston: Ginn and Co., 1936; pp. xlvii + 144. $0.52.

Shakespeare's Julius Caesar. Edited by GEORGE COFFIN TAYLOR and REED SMITH. Boston: Ginn and Co., 1936; pp. xli + 155. $0.52.

These are high-school texts with the usual paraphernalia of helps for the student: introductions, pictures, footnotes, glossaries, and examination questions. The special feature of this edition is the inclusion, in small type, of explanations of words and phrases between the actual lines of the plays. It is possible that these interlinear notes may prove as distracting as helpful. C. K. T.

Modern American Poetry. Edited by LOUIS UNTERMEYER. New York: Harcourt, Brace and Co., 1936; pp. xxv + 654.

Modern British Poetry. Edited by LOUIS UNTERMEYER. New York: Harcourt, Brace and Co., 1936; pp. xxii + 549.

Untermeyer's standard anthologies appear in new editions, the fifth for the American and the fourth for the British, which may be had separately or combined in one volume. To make room for those poets whose reputations have been made since the publication of the 1930 editions, as well as to give a fuller representation to those poets whom the editor regards as more important, the book has been enlarged, and some poems have been taken out. The type is smaller, and there is a greater use of double columns. Inevitably, old favorites will be missed, but although the new editions are in some respects less inclusive than formerly, they are probably more representative of the trends of modern English poetry. C. K. T.

A Check List of New England Election Sermons. By R. W. G. VAIL. Worcester: American Antiquarian Society, 1936; pp. 36. $1.00.

"From colonial times it was the custom of certain of the New England states to open each year's session of the legislature with an annual election sermon. . . . Since there is no adequate list of them, this check list has been attempted." In this pamphlet the election sermons of each state are listed in chronological order, with a reference in each case to the library in which the manuscript or printed copy may be consulted. The check list should be invaluable to students of the history of American oratory.

C. K. T.

American Variations. By H. W. HORWILL. New York: Oxford University Press, 1936; pp. 26. $0.85.

This tract, number 45 in the series prepared by the Society for Pure English, is an informal, and even rambling, account of some of the differences between British and American usage, evidently intended as an addendum to the author's *Dictionary of Modern American Usage*. The author makes some attempt to trace the variations to their origin; in most instances he traces them either to earlier English usage which has survived or been revived in America, or to the special conditions under which American life developed. Among non-English influences on American usage, Horwill, unlike most English commentators, recognizes the importance of German, though he also recognizes that non-English influences have been relatively slight. C. K. T.

Names, Designations and Appellations. By R. W. CHAPMAN. New York: Oxford University Press, 1936; pp. 34. $0.85.

This tract, number 47 in the series prepared by the Society for Pure English, is "an attempt to describe the modern use, in good society . . . , of personal names and designations, spoken or written, in the second or third person." The author describes only English usage, since he does not consider himself competent to describe American. C. K. T.

Our Theatre Today. Edited by HERSCHEL L. BRICKER. New York: Samuel French, 1936; pp. xxvii + 427. $3.00.

Our Theatre Today is subtitled "A Composite Handbook on the Art, Craft, and Management of the Contemporary Theatre." The volume opens, after two introductions by the editor, with Alfred Harding's survey of production and drama in continental Europe, England, and America from the beginnings to the present day. Mr. Harding writes in a breezy, journalistic style and manages to cram a surprising number of names and dates into 135 pages, but he omits the Russian theatre entirely and fails even to mention the Meiningen Players and the English Court Masques. Worse than his omissions is his cursory treatment of the material he includes, for one can gain from the essay no very clear idea of methods of production even in the great periods of the theatre, and only the vaguest notion of the differences in types of plays.

Each of three directors, Melville Burke, Bertram Harrison, and Priestley Morrison, describes his method of stage directing in a clear and meaty essay. Louis Erhardt and S. R. McCandless handle well the theory and practice of modern stage lighting. Cleon Throckmorton, on the other hand, though his essay on scenic art is only seven pages in length, wanders into anecdote, and if there were no more to be said about technical methods than Mr. Throckmorton presents in four more poorly organized pages, the services of the scenic artist as such could easily be dispensed with. Aline Bernstein's essay on costume is so good that one wishes it were longer. Tamara Daykarkhanova on make-up is interesting but not always clear. Barrett Clark contributes a sensible and illuminating essay on the playwright's position in the contemporary American theatre. The volume includes appendices containing illustrations of lighting effects, layouts, and instruments, a few pictures of stage makeups, and a reasonably good bibliography.

Though *Our Theatre Today* contains some useful material, it is obviously no adequate handbook for the serious student of the theatre. Perhaps it will appeal more to the ordinary playgoer, for whom, Mr. Bricker declares in his first introduction, it was equally intended.

BARNARD HEWITT, *Iowa State College*

Three Pageants. By JOSEPHINE WILHELM WICKSER. New York: The H. W. Wilson Co., 1936; pp. 48. $0.50.

Pageants of the Library, Christmas, and the Garden in colorful episodes with explanations of the action in pleasant verse. The first pageant depends primarily on costume, the second requires some dancing, and the third would not be effective without a rather large amount of dancing.

BARNARD HEWITT, *Iowa State College*

Moscow Rehearsals. By NORRIS HOUGHTON. New York: Harcourt, Brace and Company, 1936; pp. xv + 291. $2.75.

On a background of Broadway theatrical experience, a Princeton education, and six months in Moscow, Norris Houghton marshals his impressions of Moscow's chief theatres. Broadly sketched, enlivened with vivid details, and well-indexed, the book presents what any student of the theatre would like to know about contemporary theatre practice in Soviet Russia.

Mr. Houghton is chiefly interested in the procedure of rehearsals,

and it is in dealing with these that his work is most informative. As an onlooker at many rehearsals, he devotes particular attention to the actor-director relationship, and characterizes the larger theatres in terms of this relationship. At Stanislavski's Art Theatre, the actor is all-important; he finds his interpretation and movement from his own feelings. At the Meierhold Theatre and at Tairov's Kamerny Theatre, the régisseur rules; he supplies the visual and auditory image to which the actor conforms. At the Vakhtangov Theatre and at Okhlopkov's Realistic Theatre, the actor and the régisseur work hand in hand, with the actor encouraged to provide emotional substance after the external image is furnished by the régisseur. In a similar vein, the work of the Maly Theatre, the Second Moscow Art Theatre, and the Studio Theatres of Zavadski and Simonov is briefly described.

The reader is also afforded a general description of the preliminary training for actors and régisseurs, in which emphasis is placed on dancing and rhythmics, mastery of acting, diction, political history, and history of language, literature, and the theatre. A chapter on scene design depicts the progression of the color-impressionists from naturalism, through constructionism and "formalism," to the newest Soviet note, "socialistic realism," the styles being illustrated with twenty-two photographs. On dramaturgy, Houghton accepts and explains the judgment of Amaglobely, director of the Maly Theatre, that Soviet playwriting is "a dramaturgy of insignificant forms, of insignificant people." The author even deals—sometimes with awe and wonder—with the Moscow audience, of its appearance, behavior, enthusiasms, and of the attempt to fit plays scientifically to the audience, particularly children's audiences of various levels.

Despite a gratuitous chapter on whether the methods of the Soviet theatre can be successfully transplanted to this country, Mr. Houghton has produced an excellent work, fresh, swiftly moving, genuinely informative, even fascinating.

KARL R. WALLACE, *Washington University*

So You're Writing a Play. By CLAYTON HAMILTON. Boston: Little Brown and Company, 1935; pp. 260.

Every page of this book is a delight to anyone who knows or cares the slightest thing about the theatre, past, present, or future. The accumulations of knowledge of the theatre and its people for many years are drawn upon to illustrate Clayton Hamilton's theories

of play writing. Ibsen, Archer, Pinero, Marc Connelly, Henry Arthur Jones, Brander Matthews, to mention but a few, move in and out of these pages as they did in the author's life. One does not have to be interested in knowing how to write a play to enjoy this fascinating presentation. Much of the joy of the book is due to the fact that Clayton Hamilton is not afraid to talk about himself. He tells the reader at the beginning that it is more like an informal conversation than like a textbook.

The dedication of the book is interesting: "To Eugene O'Neill, who began his career as one of my apprentices and is now fulfilling it as one of my masters."

The chapter headings in the book beckon the reader to put on full steam ahead: "Purpose and Point of View," "Art and the Apprentice," "The Essence of Dramatic Effect," "The Germinal Idea," "The Underlying Story," "Choosing a Pattern," "Developing a Scenario," "Characterization," "The Literary Element," and "Dialogue."

A sample of the sort of material which one finds in the book and with which the teacher of speech agrees wholeheartedly is the following:

> Of course, I do not advocate a renunciation of our current American system of free and popular, compulsory and universal education, imposed on every child; but I regret that fact that this system, according to current practice, is turning us into an almost exclusively eye-minded race. The ear is rapidly becoming an obsolescent organ; and few, if any, of our future citizens will be taught to distinguish the rhythmic difference between a trochee and an iambus. But these little matters are not merely academic: they touch, in that great phrase of Lucretius, upon 'the tears of things.' It is always pitiful when a foregone source of glory becomes obliterated from the world.

L. C.

The History of Public Speaking. By MABEL PLATZ. New York: Noble and Noble, Inc., 1935; pp. 301.

Students of rhetoric have long felt the need of a complete history of the world's oratory. *The History of Public Speaking,* while perhaps not a definitive treatment of the subject, is a commendable attempt to summarize in one volume an analysis of the forces and influences that have motivated public speech from the beginnings of recorded history until the present age. It is a comparative study, detailed and thorough in treatment.

In treating her subject the author constantly has in mind the close inter-relationship between oratory and the political, social and intellectual characteristics of the particular age in which it ocurs.

Her purpose is to present each orator against the background of his audience and his times; to consider not only the characteristics of the oratory, but the forces which inspired it and its influence in determining events.

In carrying out this purpose, the author gives a chapter to each of the following periods of oratory: "The Ancient Greek Period," "The Roman Period," "The Patristic Period," "The Mediaeval Period," "The Reformation Period," "The French Revolutionary Period," "The British Period," "The American Period," and "The World War Period." Under each of these periods enough of the political, religious or intellectual setting is presented to make clear an understanding the work of the individual orators. In most cases a brief sketch of the man's life is given with a few remarks upon his style of language and delivery. There is little rhetorical criticism of the speeches of any of the orators. Such limitation is probably necessary in a work of this scope, but this reviewer found himself wishing that the author had found more occasion to relate the oratory of each period to the rhetorical theories current at the time.

The author should be commended for the great amount of painstaking scholarship and research which has gone into the making of this book. What is otherwise an excellent piece of research is, however, marred on the physical side by numerous instances of careless workmanship. There are a great many typographical errors which more careful proof-reading should have eliminated. Besides, there are numerous instances of misspelled words, words used in the wrong sense, coined words, poorly constructed sentences, and even crudely ungrammatical expressions. These errors detract considerably from the scholarly character of the work.

Taken as a whole, this book should prove valuable to the student of public speaking not only as a summary of the entire history of oratory, but as a starting point for further study of individual periods and orators. C. F.

A Modern Reader. Edited by WALTER LIPPMAN and ALLAN NEVINS. Boston: D. C. Heath & Co., 1936; pp ix + 765. $2.50.

Readers of the QUARTERLY who use collections of essays or readings in courses in public speaking or in English will be interested in *A Modern Reader.* The two distinguished editors have arranged the essays in ten groups: the changing political world; the changing economic world; the changing social world; war and the world order;

science and the modern world; religion and morals; education in its modern aspects; literature and the modern scene; art and the modern world; and, America, past and present. Here appear Lord Bryce and John Dewey, Sir Arthur Salter and Norman Thomas, John Ruskin and Edward A. MacDowell. Here are many classics of modern prose, and selections which may some day be classics.

Admirable as the selection is, it is set upon a rather high plane for most college students, though indeed such is the intent of the editors. In their preface they say that the collection is based upon "the assumption that the college man or woman, for whom it is primarily intended, already possesses a fair grounding in the classical literature upon these subjects." And they go on to say that, specifically, the student should have read Aristotle's *Politics*, Locke's *Two Treatises on Government*, Mill's *Essay On Liberty*, Adam Smith, Ricardo, Marx, Bagehot, Darwin, Huxley, Coleridge, and Matthew Arnold. Not one student in ten thousand has such a background, but fortunately it is not absolutely necessary to an appreciation of these essays, even though it might be ideal. This collection would probably go very well with upperclassmen, but not very well with most freshmen and sophomores.

DAYTON D. MCKEAN, *Princeton University*

Personality Maladjustments and Mental Hygiene. By J. E. WALLACE WALLIN. New York and London: The McGraw-Hill Book Company, Inc., 1935; pp. xii + 511. $3.00.

Dr. Wallin's thesis may be summarized in the following quotation: " . . . it is as much the legitimate and essential function of the school to teach and exemplify sound principles of mental health and personality development as it is to teach geography or literature." These principles and their application are thoughtfully presented in the first 203 pages of the book, and its remaining pages, except for the appendix, are devoted to the "symptoms of personality maladjustment as evidenced by inadequate and unwholesome modes of response to difficulties; specific types of faulty methods of solving life's problems, with preventive and remedial suggestions." The author follows no particular "school" but presents what his own experience has revealed as true with respect to various theories and practices.

Designed as a textbook, and containing many excerpts from case history material contributed by graduate and undergraduate students,

the book differs in one very important respect from many dealing with the same subject which have appeared during the last few years—the author offers it as a source of information and instruction, not as a panacea for the maladjustments of its readers or a bag of tricks which will enable them to solve the emotional problems of their friends and neighbors. For years one of the severest critics of the overpopularization of his subject, Dr. Wallin is conservative in outlook, but certain that the careful study of "the processes of normal and abnormal growth and development of the living organism" by parents and teachers will eventually lead to the prevention of many emotional disorders and the development of more wholesome personalities among the children under their care.

An appendix of nine pages is devoted to "suggestions for overcoming stage fright and other forms of fear," and two and one-half pages deal with "speech impediments." These constitute the only direct references to speech. The book, however, should prove valuable to the speech teacher as an aid in understanding the personalities of students and as a reference book which may be recommended to them or an interesting and constructive evaluation of the subject matter embraced by its title.

FREDERICK W. BROWN, *Garden City, New York*

Child Psychiatry. By LEO KANNER, M.D. Springfield, Illinois, and Baltimore, Maryland: Charles C. Thomas Co., 1935; pp. xviii + 527. $6.00.

This volume, "the first textbook of child psychiatry in the English language, is offered as an attempt to cover the entire field of children's personality disorders on a broad, objective, unbiased, and practical basis." To the many teachers of speech who desire to understand more fully both the disturbances of personality and the so-called "normal" behavior of their pupils, here is a book which presents the results of scientifically tested medical, psychological and philosophic research.

The book is divided into two parts, each with three sections. Part One, First Section, is entitled "The Basic Principles." In it an objective psychobiology and psychopathology of childhood is set forth and contrasted with certain methods of studying and handling children's psychiatric problems which are shown to be of questionable value. The second section devotes ten chapters to the factors in

cluded in the examination and diagnosis, and the third section deals with the principles and aims of psychiatric treatment. The three sections of Part Two are entitled, respectively, "Personality Difficulties Forming Essential Features or Sequels of Physical Illness," "Personality Difficulties Expressing Themselves in the Form of Involuntary Part-Dysfunctions," and "Personality Difficulties Expressing Themselves Clearly as Whole-Dysfunctions of the Individual." Each of these sections deals in detail with a large number of disorders, and nearly one-half of the book is devoted to the last named.

"The Disorders of Speech" are considered in Chapter 34, in which 28 pages are devoted to mutism, late acquisition of speech, faulty articulation, disorders of phonation, stuttering, congenital word-blindness, congenital word-deafness and motor aphasia. The chapter is a carefully selected presentation of the findings of American and foreign investigators in this field.

The psychobiological point of view of Dr. Adolf Meyer permeates the book, and the favorable comments of both Dr. Meyer and Dr. Edwards A. Park, in their prefaces, give it the stamp of both psychiatric and pediatric authority. The subject matter is often technical and is rarely simplified for the lay reader, but the clear, descriptive style of the author is easy to follow and pleasing in its literary qualities. The book places a wealth of practical information at the disposal of those who are willing, by careful study, to increase their knowledge of human behavior, particularly as it relates to the personality of the developing child in an environment which the author describes as changeable and changing.

FREDERICK W. BROWN, *Garden City, New York*

Behavior Development in Infants, A Survey of the Literature on Prenatal and Postnatal Activity, 1920–1934. By EVELYN DEWEY. New York: Columbia University Press for Josiah Macy, Jr., Foundation, 1935; pp. 321. $3.50.

Miss Dewey undertook the survey of current literature on infant growth processes under the direction of Dr. Frederick Tilney of The Normal Child Development Clinic. In Part II on "Behavior of the Human Fetus" we are interested in the section on "Hearing," which tells us that the fetus does respond to loud sounds. In Part III, "Neonatal Behavior," we are interested in the sections on "Crying" (infants cry the first day, in some cases with tears); "Yawning," "Sneezing," etc. (infants hiccough, yawn, sneeze, sigh, cough, smile,

stretch, defecate, urinate, and salivate the first day, and all use parts of the "speech mechanism"); "Hearing" (infants demonstrate auditory reactions even the first day—five pages of experiments of different types are listed); "Oral Reflexes" (swallowing, sucking, chewing, tongue movements and eye blinking in response to gustatory, hunger, olfactory, thermal, and tactile stimulations in normal and decerebrate infants). In Part IV, "Behavior During Infancy," we find six pages devoted to "Reactions to Sound," and thirty pages to "Language." The material on language recites numerous experiments from various languages: English by Bayley, Blachly, Blanton, Boyd, Foulke and Stinchfield, Gesell, Holmes, Hull and Hull, Johnson, Kuhlman, Linfert and Hierholzer, Lord, Major, McCarthy, Nice, Shirley, Watson; German by Bühler, Hetzer and Reindorf, Hoyer and Hoyer, Schaeffer, Stern; French by Bloch, Decroly, Delacroix, Gregoire, Guillaume, Keneyer; and Russian by Figurin and Denisova. Among other things we read that from the point of view of comparative phonetic difficulty, English is acquired earlier than other languages.

The book is an admirable compilation of contemporary experimentation and theory and an excellent attempt to correlate the various aspects of infant activity.

CHARLES H. VOELKER, *Dartmouth College*

Modern Debating. By EGBERT RAY NICHOLS and JOSEPH H. BACCUS. New York: W. W. Norton and Company, 1936; pp. 432. $2.25.

This book is all that its title implies—the "Philosophy" (Part I), "Technique" (Part II), "Thinking Processes" (Part III), "Incidentals" (Part IV), "Historical Backgrounds," "Bibliography," *et cetera* (Appendices) of debating as practiced today. In addition to an unusually clear and succinct treatment of the topics of the customary textbook, the authors have here given new or unique treatment to Forms and Kinds of Debate, Strategy of Debate, and Functions of the Audience in Debate, as well as to the controversies over the monistic orthodox and behaviouristic concepts of the relationship of argumentation and persuasion in debate through the dualistic position taken by the authors, and to the moot questions of whether debating is a game or a sport, a problem-solving or truth-seeking device. Especially valuable contributions, absent or seldom found in other texts, are its educational point of view and its chapters on the

"Psychology of Debate Thinking," "Debaters on the Platform," "Basis of Debate Judging," "Decision Versus Non-Decision Debating," and "An Historical Sketch of Intercollegiate Debating." *Modern Debating* is frankly addressed to both the teacher and the student, is a reflection of the *status quo* in debating, and is made to rest on the theory that—though experience in all forms and before audiences when possible is valuable—true debating is broadly argumentative in type and educational chiefly as an academic exercise.

A few notable omissions are to be regretted. Though two forms of debating are recognized and justified—the persuasive and the argumentative, with numerous variants—little or nothing is provided by way of specific instruction in persuasive debating. Concrete examples or models of complete debates of various types are missing except as given in footnote references to other sources. It is not likely that students may be as readily induced to go to these examples in other sources as they might be to ones given in their textbook. Neither are there any exercises or assignments given. Though "every situation is different," the authors surely use exercises and assignments which would serve as excellent examples of the type found practicable as an accompaniment to the technique and methods they propose. An oversight, no doubt, is the omission of *The Debate Handbook* of the National Extension Association from the otherwise rather comprehensive bibliography.

Those of the profession especially interested in a sane and scientific modern version of the technique and educational aspects of today's argumentative contest debating will find in *Modern Debating* a most valuable theory text, written in an interesting and appealing style; while all should discover here a gold mine of historical facts, sane philosophical points of view, and tried debate practices and coaching methods which one can ill afford to be without.

ORVILLE C. MILLER, *Vanderbilt University*

Bernard Shaw's Phonetics. By JOSEPH SAXE. Copenhagen: Levin & Munksgaard; London: George Allen & Unwin, 1936, pp. 86. 6 shillings.

This is a comparison between the traditional nineteenth-century Cockney which survives in *Punch* and the later Cockney recorded in Shaw. Almost the first half of the book is devoted to the elimination of counterfeit vulgarisms which consist of merely orthographic distortions of standard pronunciations. The latter part deals with gen-

uine vulgarisms, only a few of which can be specially credited to Shaw's observation. The author is not thoroughly familiar with current idiom or the history of English sounds; some of his so-called aberrations are actually survivals of earlier usage. The Danish printers have also had their lapses. C. K. T.

Noah Webster: Schoolmaster to America. By HARRY R. WARFEL. New York: The Macmillan Co., 1936; pp. xiii + 460. $3.50.

From numerous sources, chiefly hitherto unpublished letters, Mr. Warfel has assembled a workmanlike biography of the great lexicographer. Webster's career was remarkably diversified: he taught school, lectured on the English language, wrote pamphlets in defense of the constitution and the Federalist party, helped to found Amherst College, collected and epitomized the knowledge of his day on the subject of yellow fever, translated the Bible, and published a series of spelling books, grammars, and dictionaries, the last of which became the recognized standard for the language. Mr. Warfel's treatment of these multifarious activities is well balanced except that he slights Webster's work in phonetics. Granted that Webster was not a competent phonetician by twentieth-century standards, Mr. Warfel's naive criticism (p. 158) adds little light. The book is well annotated and indexed; the only glaring omission is J. H. Neumann's *American Pronunciation according to Noah Webster* (Columbia University Press, 1924), the most thorough study of Webster's phonetics. C. K. T.

The American Language, Fourth Edition. By H. L. MENCKEN. New York: Alfred A. Knopf, Inc., 1936; pp. xi + 769 + xxix. $5.00.

The new edition of this standard work has been "corrected, enlarged, and rewritten" to such an extent that little trace remains of the third edition, which appeared in 1923. It is, in essence, a new work; an encyclopedic collection of facts, opinions, and references; a monument to the author's passion for completeness and, by no means least, to the industry of his clipping bureau. Mencken has marshalled his references, but no single student could have collected them.

The clipping-bureau technique appears to best advantage in the first chapter, "The Two Streams of English," in which the diver-

gence of American and British speech is outlined, not merely chronologically, but also in terms of the attitudes of critics on both sides of the Atlantic. Mencken has modified his opinion of this divergence; in earlier editions he believed that it would increase; now he veers to the belief that American is becoming international, and that British will eventually be reduced to the status of a local dialect.

Mencken is at his best in discussing vocabulary and popular usage, at a good deal short of his best in discussing pronunciation. Fortunately, the chapter on pronunciation does not attempt dangerous phonetic refinements, and is so fully documented that it should be of considerable use to even competent phoneticians. Beside the historical and comparative sections, there are important chapters on "American Spelling" and on "Proper Names in America," as well as an 80-page appendix on foreign dialects. A long word list and an index complete the volume. The student of speech can hardly afford to remain ignorant of this encyclopedia of his own language.

C. K. T.

Basic Principles of Speech. By LEW SARETT and WILLIAM TRUFANT FOSTER. Boston: Houghton Mifflin Co., 1936; pp. v + 566. $2.50.

Of the beginning speech texts written in the last ten or fifteen years not a few have been criticized on the ground that their authors were so preoccupied with psychology, phonetics, voice science, or classical rhetoric that they have sometimes allowed the immediate problems of beginners to remain in the background. During these years research has invaded our field along a wide front, and the technical vocabularies of the research workers have inflicted many a pain of intellectual indigestion on students and have subjected teachers to the charge of inability to use plain English. It was inevitable that it should be so. Specialized research in speech and allied fields has made and is making its invaluable contributions to our understanding of our problems, and specialized research must explain its findings in more or less technical terms. But technical terms mystify a layman, and the student in a beginning course in speech is usually a layman. Such a student should, indeed, as rapidly as possible master a sufficient vocabulary to enable him to analyze intelligently his own problems and to exercise insight in understanding those of his fellow students; but such analysis and insight are means to the end and not the end of a beginning course. The student is a personality of more or less unrealized and unused potentialities. To stimulate

and guide him in the process of discovering and instrumenting his potentialities is a problem for one skilled in the art of teaching. The conscientious teacher will spare no pains to make himself expert at his job; he will assimilate the findings of research, his own and others'; but if he keeps the individual student in the focus of his attention, he restrains impulses to impose his own interests in research in any special field on beginning students. He recognizes the fact that these students must learn many things by *doing*, and that, although they ought to understand what they are doing and why, still the more profound insight and understanding that come with greater maturity may more reasonably be expected in advanced specialized courses.

The joint authors of *Basic Principles of Speech* have not entirely eliminated technicalities, but they have written a beginner's text that keeps the student and his needs in the foreground and brings to bear on his problems their own wealth of experience as speakers, teachers, and students of speech. These problems are analyzed in a straightforward manner and in a style that is always lively and interesting. The objective of speech skill, of effectiveness, is held steadily in the forefront. Analyses of emotional, intellectual, and mechanical difficulties are consistently presented with clear reference to this objective. Both analyses and constructive principles are brought vividly within the reader's experience. The exposition is alive. Methods and means for the student's growth in skill are abundantly provided in the form of positive instructions for practice and specific exercises. An outstanding merit of the book is its rich variety of stimulating exercises, which bear internal evidence of having been tested in the classroom. Warnings against artifice and exhibitionism are frequent, but the main emphasis is on positive attitudes and the importance of attacking all problems with energy and the active intention of mastering difficulties. Both the textual exposition and the exercises are so planned as to combine some elements of speech experience ordinarily presented in separate chapters. For example, oral reading is combined in part with extemporaneous speaking. The student's experience of poetry and imaginative prose is to be utilized in his normal speech activity no less than are his experiences and knowledge of the practical social, political, educational, and economic problems of the day. In this respect, the book makes a distinct contribution by broadening the cultural base of the beginning course.

The book treats what the authors regard as the phases of the fundamentals of speech. The methods of treatment already explained are in the main characteristic of the chapters on "Action;" "Voice;" "Extemporaneous Speaking;" "First Steps in Composition;" "Finding, Choosing, and Arranging Materials;" "Outlines, Argumentation and Debating;" and "Persuasion." The chapter on the "Language of Speech" is packed with practical suggestions and apt examples. Slovenly speech receives vigorous but non-technical treatment. The final chapter on "Radio Speaking" condenses in twenty pages pointed criticisms of wrong methods and valuable suggestions as to right methods of preparing to speak to radio audiences and of performing before a microphone.

If space permitted, I should take a few pecks at two of the "Six Basic Principles." *Communication,* as the purpose of speech, is given as the first basic principle. Mere communication does not seem sufficient to satisfy the wants of most persons. The fourth basic principle is stated as follows: SPEECH IS EFFECTIVE, OTHER THINGS BEING EQUAL, IN PROPORTION TO THE INTRINSIC WORTH OF THE SPEAKER. "Many centuries ago," we are told, "Aristotle observed that no audience trusts a speaker if they consider him a man of bad character." Has the estimate of a speaker by a given audience any connection with his "intrinsic worth?" "Now and then, to be sure, a man of dubious character captivates an audience, at least for the moment." Yes, in less euphemistic language, many an unhanged scoundrel has misled a jury or an electorate. "But even a person of such traits would be a better speaker if he were a better man." This seems to beg the whole question.

These hurdles I had to go around, because I could not top them. To readers whose faith in ethical ideals is stronger than mine, the logic may be convincing. To me it is confused and confusing. In spite of these preliminary difficulties experienced in reading the book, let me say that the main body of the text is an important contribution to the pedagogy of speech. It makes me want to try it out on a class of beginning students.

F. M. RARIG, *University of Minnesota*

Seventy Years of It. By EDWARD ALSWORTH ROSS. New York: D. Appleton-Century Co., 1936; pp. 333. $3.

This autobiography by an eminent sociologist and practiced speaker, although outside of our field, will have special interest to

teachers and students of speech. Besides presenting in succinct and interesting form the major ideas which the author has previously developed through some twenty books and 200 magazine articles, it presents keen analyses of speakers Ross has met, and Chapter XIII contains some provocative suggestions on platform speaking.

R. T. OLIVER, *University of Wisconsin*

Electric Utilities: The Tenth Annual Debate Handbook, 1936–1937. Edited by BOWER ALY for the Committee on Debate Materials and Interstate Co-operation, National University Extension Association. Columbia, Missouri: Lucas Brothers, 1936; Vol. I, pp. 220; Vol. II, pp. 220.

These volumes are designed primarily to assist high school debaters in the preparation of debates on the subject chosen for discussion through a ballot of state debating leagues conducted by the National University Extension Association. The 1936–1937 proposition as phrased by the national wording committee is as follows: *Resolved: That all electric utilities should be governmentally owned and operated.*

Volume I contains an analysis and interpretation of the electric light and power question by Professor Aly, an expository article on the question by Professor Roy Emerson Curtis, twelve major *pro* and *con* articles on electric utilities and government ownership, a number of shorter "Comments in Brief" distributed through the collection, and a comprehensive bibliography. Volume II consists very largely of reprints from books, magazines, and official reports, selected and arranged in seven sections. Twenty-three major articles and a number of shorter excerpts appear in this supplementary volume.

Professor Aly's analysis of the electric utility question should be most helpful. Well written and discerning, both in suggestions about the preparation of a debate and the background and issues of the utility question, the analysis succeeds in orienting the reader without forcing his thinking on the subject or otherwise prejudicing the student's opportunity to use the *Handbooks* as the basis for a significant educational experience.

The implications of government ownership and operation of electric utilities with respect to the larger question of collectivism and individualism, capitalism and a new social order, are touched on here and there throughout the two volumes. Professor Aly cautiously and perhaps wisely suggests that "while the implications of the proposi-

tion in this respect are clear enough, it does not follow that debaters will necessarily gain a great deal by attempts to expose the implications of the proposition very far beyond its wording." Harry W. Laidler's "Case for Public Ownership," tucked away in the middle of Volume I, however, might draw a little fire from certain quarters which have something to do with the organization of some of our debating leagues.

While the editor's analysis and the general arrangement of the *Handbooks* are designed to meet the special needs of the typical contest debate situation, there is no reason why they should not only be used profitably in both student and adult forums and in informal discussion groups. Certainly the two volumes bring together a wealth of carefully selected material which should be tremendously helpful to anyone who wishes to inform himself on the electric-utility question and engage in discussion on the subject.

JAMES H. MCBURNEY, *Northwestern University*

University Debaters' Annual (1935–1936.) Edited by EDITH M. PHELPS and JULIA E. JOHNSEN. New York: The H. W. Wilson Co., 1936; pp. 442. $2.25.

The ten intercollegiate debates in this volume are stenographic reports of discussions of a written constitution, state medicine, compulsory military training, legalization of sweepstakes, admission of Negroes to state universities, the neutrality policy of the United States, the parole system, the admission of Hawaii as a state, and the limitation of the power of the Supreme Court. Included among the institutions represented are the University of Hawaii, and Canadian and English universities. A summary of the arguments and an excellent bibliography have been included for each debate. Most of the debates are in the usual form, with main speeches and rebuttals, and no decision. There are two radio debates; one is between teams of women.

Newer techniques are followed in a panel discussion at Arizona, and in the Oberlin-Western Reserve method. This latter type does not seem unique at all, being merely a split-team arrangement of a cross-examination debate. The reaction of the audience to this debate is carefully analyzed, with a copy of the form and formulas used; this feature is complicated, but interesting.

Some of the ordinary types of debates are excellent; some are mediocre. One team makes no reference of any consequence to the other team till rebuttal, and little enough then, and sends in a so-

called brief the like of which no text on argumentation has ever displayed. In another wrangle, the disputants—the word is used advisedly—spend much time and energy in discussing the authority of two writers who have been quoted on factual matter, not on opinion, although the correctness of the facts is not doubted. Other debaters show a real grasp of good debating. The compilers have done a good job in showing what actually takes place on college platforms. The student of debate will find excellent material to illustrate what to do and what not to do. Anyone preparing to discuss one of these problems will find the bibliograpies and summaries especially helpful.

BROOKS QUIMBY, *Bates College*

Freedom of Speech. Compiled by JULIA E. JOHNSON. *The Reference Shelf*, Vol. X, No. 8. New York: The H. W. Wilson Co., 1936; pp. 317. $.90.

This is an omnibus volume in the usual style of this handy series. There are articles on freedom of speech as a general topic, and separate bibliographies and collections of reprints on academic freedom, censorship of the radio, military disaffection bills, and teachers' oaths. The present significance of the latter topic warrants the inclusion of a summary of arguments on the proposal. This number supplements two previous numbers in the series on *Civil Liberty* and *Academic Freedom.*

The publishers are to be thanked for omitting the term "brief" and using "summary of arguments" as a more accurate designation of their outlines. The subject matter justifies, and the treatment invites, attention. Every teacher and legislator should read this volume.

BROOKS QUIMBY, *Bates College*

Government Ownership of Electric Utilities. Compiled by JULIA E. JOHNSEN. The Reference Shelf, Vol. 10, No. 9. New York: The H. W. Wilson Co., 1936; pp. 329. $.90.

This volume is planned in the same manner as others of this series, and is designed to supplement *Government Ownership of Public Utilities* and three volumes of the *University Debaters Annual.* It includes a "Summary of Arguments," a bibliography, and thirty-one reprints from articles and speeches divided into three divisions: "General Discussion," "Affirmative Discussion," and "Negative Discussion." About two-thirds of the articles were originally prepared by industrial and administrative economists; the remainder is divided among academic economists, publicists, and trade magazine editorials.

This book represents in convenient form an excellent introduction to the study of ownership and of regulation of electric utilities. Not the least valuable section of the volume is the forty-page selective bibliography, which includes authoritative names and publications in all the fields of economics and management bearing on the subject.

Although this volume has frankly been prepared primarily for debate and debaters, it will be found useful by many other students and readers as well, particularly those who want a basic and rounded view of this vital problem.

FREDERICK W. HABERMAN, *Cornell University*

The Elements of Speech. By J. M. O'NEILL and A. T. WEAVER. London: Longmans, 1933; pp. x + 534. 12s. 6d.

This is a new and thoroughly revised edition of a work first published in 1926 and designed to cover, in an elementary way, the whole field of speech for the purposes of college work. It is in six parts. Part I deals with the nature, function, origin, and development of speech. Following upon this more introductory treatment are seven chapters devoted to the vocal mechanism, the quality, force, and pitch-range of the human voice; special mention must be made of an able account of general and English phonetics (43 pp.) contributed by Dr. C. M. Wise of Louisiana State University. Part III is a concise yet comprehensive treatise on the psychology of speech (emotional and intellectual behavior, perception, attention, motivation). The various types of speech are dealt with in Part IV (conversation, public address, radio speaking, interpretative reading, discussion, debate). Part V presents us with an exposition of the chief principles of speech composition. In the final part the various kinds of public speeches such as speeches of courtesy, expository speeches, after-dinner speeches, commemorative speeches, etc., are dealt with. To each chapter are appended exercises intended to start the student on his way in the practical application of the principles set forth. Based on actual class-room experience, this lucid presentation of the essential facts, principles, and techniques of voice and visible action in their private, as well as in their public, manifestations, may serve many a useful purpose in promoting and accelerating the development of effective habits of speech. Dr. G. DIETRICH

From *The English Literary and Educational Review for Continental Readers*, Vol. 5, No. 3, Autumn, 1934. Published by the Universitätsverlag von Robert Noske, Leipzig C1, Universitäts Strasse 8 D.

NEWS AND NOTES

(Please send items for this department directly to Miss Lousene Rousseau, 49 East 33d Street, New York City.)

Approximately one hundred teachers of speech and English attended the first Summer Conference of Speech Arts and Science, held by the Department of Speech and Dramatic Arts of the University of Denver, July 12 to 24. The chief aim of the Conference was to meet the needs of teachers who wished to be kept informed on new developments in the field, but who were unable to attend a full summer session. Features of the Conference were broadcasts sent by outside speech leaders, and panel discussion on speech in education. Under the direction of Elwood Murray, the following programs were provided:

1. Pre-Conference tea and program of Shakespeare interpretations by Frederic W. Hile and Class in Oral Interpretation of Shakespeare.
2. Dialogue discussion: "The Function of Speech in Civilization," Elwood Murray, Chairman. Dialogue by P. Merville Larson, Junior College of Hutchinson, Kansas; and W. Charles Redding, Denver.
3. Panel discussion: "What changes in speech training will be necessary to contribute best to the new types of education and curriculum changes now pending?" Mary Stone, Wheatridge, Colorado, Chairman; Panel members: Dr. A. M. Jordon, Professor of Educational Psychology, University of North Carolina; Dr. A. E. Joyal, Professor of Education, University of Denver; Frances West, Jackson Junior High School, Oklahoma City; Hazel Hawkins, Whitefish Bay High School, Milwaukee; Superintendent H. D. Eldridge, Greeley Public Schools; and Ellen Henderson, Salt Lake City Public Schools.
4. Guidance Through Speech, Ruth C. Heilman, Brighton, Colorado, Chairman; Ida Taplan, Speech Supervisor of Newark, New Jersey; and Anda A. Baxter, University of Denver.
5. Program and demonstration of group reading and verse speaking, Vida R. Sutton, NBC, and University of Denver students.
6. Symposium: "Inter-Relations of Speech to the Heritage of Culture," Vida R. Sutton, Chairman. Beulah Bayless, Casper, Wyoming; Kenneth Waterman, Broken Bow, Nebraska; Neith Williamson, Englewood, Colorado; and Julia Sperry, Ajo, Arizona.
7. Panel discussion: "What is the responsibility of the teacher of speech for character education?" Marjorie O'Brien, Colorado Springs, Chairman. Panel members R. H. McWilliams, Professor of Sociology, University of Denver; Guy Fox, Director of Research, Denver Public Schools; Rev. Charles Johnson, Immaculate Conception Cathedral, Denver; Helen Thornton, Arkansas State College; Alice Carlyon, Denver.
8. Lecture and forum: "Speech and the Modern High School," Lloid Jones, West High School, Denver.

9. Demonstration of new discussion methods, in charge of Clifford Osborne, Alliance, Nebraska; and Elwood Murray.
10. Lecture: "Speech, Radio, and the Talkies," Vance Graham, Colorado Springs.
11. Panel discussion: "How may the radio and the movies best be used to foster speech culture?" Roscoe K. Stockton, School of Commerce, Chairman. Panel members: Eugene Herrington, Denver Public Schools; Vida R. Sutton, NBC; Frederic W. Hile and E. A. Zelliott, University of Denver; and Harry Huffman, theater manager, Denver.
12. Demonstration of visual aids in teaching straight thinking through speech projects, in charge of W. Justis Wilkinson, South High School, Denver.
13. Laboratory Methods for Basic Speech Course, Edward L. Betz, Hastings College.
14. Lecture: "Speech as an Influence in History," H. T. Ross, DePauw University.
15. Debate panel: "Resolved: That the technics of salesmanship should be incorporated as subject matter for courses in public speaking, discussion, debate, conference speaking, etc." Gerald Willsea, Smiley Junior High School, vs. H. T. Ross, DePauw University. Panel members: Floyd Sampson, Department of Religion, University of Denver; Ernest Zelliott, School of Commerce; and Wallace Hoggatt, Ada, Oklahoma.
16. Speech Correction Methods, Ethel Huyck, Coleman, South Dakota, Chairman; Ida Taplan, Newark, New Jersey; Mary Willsea and Julia Wright, Denver Schools.
17. Lecture: "The Magic of Speech," Vida R. Sutton, NBC.
18. Panel discussion: "What should be the standards, if any, for censorship of the radio, stage, and screen?" Charles Anderson, Denver, Chairman. Panel members: Clarence Moore, Program Director of KOA; Frederic W. Hile, University of Denver; Rev. Charles Johnson, Cathedral High School, Denver; Dr. L. Miller, Department of Psychology, University of Denver.
19. Dramatics for Children, Frederic W. Hile and class in Dramatics for Children.
20. Lecture: "Problems in Dramatic Production," Frank St. Leger, Director Central City Festival.
21. Broadcast to the Conference: "The King's English," Cabell Greet, Columbia University.
22. Panel discussion: "What approaches to interpretation best serve esthetic ends, educational ends, and choral speaking?" Panel members: Clara Larkin Bryan, Texas State College for Women; Louise Mimms, University of Mississippi; Jean Brady Jones, State Teachers College, Winona, Minnesota; Helen G. McGrew, Greeley, Colorado; and Marion P. Robinson, University of Denver.
23. Symposium on dramatics: "Choral Speaking as a Means of Enhancing Dramatic Effects," Marion P. Robinson, University of Denver; "Methods of Objectifying Dramatics," Jean Brady Jones, Winona State Teachers College; "New Views on Educational Dramatics," Viocha Fiske, Director Federal Research Speech Project, Los Angeles.
24. Lecture: "Teaching Co-operative Technics Through Speech," W. E. Stevens, University of Wyoming.

25. Panel discussion: "What should be the relation of the speech program to community life and problems?" Earl C. Bryan, Texas College for Women; Louise Mimms, University of Mississippi; Edward Betz, Hastings College; Bessie Jones, West High School, Salt Lake City; and Elwood Murray.
26. Lecture: "The Integrated Speaker and Mature Social Adjustments," Elwood Murray.
27. Panel discussion: "What approaches to speech training best facilitate personality integration and avoid potential dangers?" Dr. Franklin Ebaugh, Director, Colorado Psychopathic Hospital; Ethel Huyck, Coleman, South Dakota; Dr. Olive J. Card, Professor of Psychology, University of Denver; Margaret R. Grace, Horace Mann Junior High School; Julia Wright and Mary Willsea, Denver Schools.
28. Symposium: "Methods of Personality Therapy for Speech Adjustments," Mary Stone, Wheatridge Colorado; Hattie Marsh, Colorado Woman's College; and Mary Huyck, Coleman, South Dakota.
29. Panel discussion: "What are the conditions for the development of creative power in the speech arts?" H. T. Ross, DePauw University, Chairman. Panel members: Gladys Borchers, University of Wisconsin; Dr. Frank Dickinson, Professor of Philosophy, University of Denver; Earl C. Bryan, Texas Woman's College; Dr. Olive J. Card, Professor of Psychology, University of Denver; Edna A. Baxter, Denver; Frances Braun, Freeport, Illinois; Campton Bell, Colorado State College.
30. Symposium on voice improvement methods, Aria Daniel Hunter, La Junta, Colorado, Chairman. Dorothy McCreary, Littleton, Colorado; Frances Brown, Freeport, Illinois; Hazel Hawkins, Milwaukee; Beulah Bayless, Casper, Wyoming.
31. Illustrations of methods of teaching analysis, proof, organization in public speaking, discussion, debate, directed by Bruno E. Jacob, National Forensic League and the University of Denver.
32. Lecture: "Speech and the Social Skills," Gladys Borchers, University of Wisconsin.
33. Special broadcast from Teachers College, Columbia University: Elizabeth McDowell and Jane Dorsey Zimmerman, replying to questions asked by Vida R. Sutton and Elwood Murray.
46. Panel discussion: "What is speech growth?" J. N. Tobin, Opportunity School, Chairman. Panel members: Dean R. J. Walters, University of Denver; H. T. Ross, DePauw University; Gladys Borchers, University of Wisconsin; Elwood Murray.
47. Lecture: "The Integrated Speech Program," Gladys Borchers.

In addition to these programs, there were other features, such as the presentation of Shakespeare's *As You Like It* by the high school training group in dramatics; Gilbert and Sullivan's *The Gondoliers*, produced by Frank St. Leger with a cast of New York stars; a radio pageant, "Seeing and Hearing America," produced by Vida R. Sutton and the class in dialects; a broadcast from the Little Theatre over KOA by the class in Radio Drama; an out-door production of the children's play, *Darby and Joan;* a performance of Sherwood's *The Petrified Forest;* and the final high school debate-forum, on the proposition, "Resolved: That all electric utilities should be governmentally owned and operated."

The Third New Mexico Theatre Conference and the New Mexico Speech Association conducted a joint meeting July 10 at New Mexico Normal University, with Lester Raines in charge of the program, which was as follows:

"The Integrated Speaker and His Adjustment to the Speech Situation," Elwood Murray, University of Denver.

"Dramatics for Citizenship," Lois Law Mowrey, Albuquerque.

"Speech Education for the Normal Child," Willian Hinsdale, San Francisco State Teachers College.

"New Methods in the High School Forensic Program," Tozier Brown, University of Denver.

"Speech in New Mexico," Enrique Armijo, student at New Mexico Normal University.

"Let's Become Word Conscious," Roma Gaarder, student.

"Every Teacher's Responsibility in Speech Instruction and Correction," Edward Criswell, student.

"Dialects," with demonstration, Aria D. Hunter, La Junta High School, Colorado.

"The European Theatre," Lester Raines.

"Demonstration of Gennett Sound Effects," furnished by the company.

"The Gullan Choric Speech Records."

The program was concluded with a presentation by the Koshares, Delight-makers of New Mexico, of the following plays, under the direction of Dr. Raines: *When the Heathen Pray*, by Irene Fisher; *Have One on Me*, by Robert Nichols M. Hunt; *Blind*, by Raoul Whitfield and Louis Este; and *Dudes Is Dumb*, by Charles Bergman and William Strickfaden.

The fourth meeting of the *New Mexico Speech Association* was held on October 30, as a section of the New Mexico Educational Association in Albuquerque. Harriet Katherine Davis, of the Las Vegas High School, was president of the Association; the following program was presented:

"Dramatic Needs of the Small High School," Harrie Louise Ward, Belen High School.

"Problems of the Junior High School," Violet deTulio Moore, Albuquerque.

"What Are Our Speech Needs?" Willian Hinsdale, New Mexico Normal University.

"Dialects as a Means of Aiding Interpretation," Aria Hunter, La Junta, Colorado.

"Problems in State Forensic Organization," Charles Webb, Tularosa High School.

Round table on State Forensics.

The annual spring meeting of the Washington State Speech Association was held at Ellensburg, May 8 and 9, upon the theme of the proposed state speech curriculum. The following papers were presented:

"Practical Experience in Auditorium Work with Elementary Children," Grace Bridges, Auditorium Supervisor, Portland Public Schools.

"The Old and New in Speech Contests," Laura G. Whitmire, Seattle.

Unto Such Glory, a one-act play by Paul Green, was presented under the direction of Russell Lembke, State Normal, Ellensburg.

The second day was devoted to panel discussions of the proposed curriculum in speech and to the problem of required speech training for teachers. The conference accepted the report of the curriculum committee with the changes suggested during the discussion. Officers of the Association for the current year are: Russell W. Lembke, Ellensburg State Normal, President; Minnie Moore McDowell, Aberdeen High School, Vice-President; Albert Fox, Everett High School, Treasurer; Mae Chambers, Tacoma High School, Corresponding Secretary; W. H. Veach, Washington State College, Recording Secretary; and Ann Reeley, Lewis & Clark School, Spokane, Gladys West, East Wenatchee High School, and Karl Windesheim, University of Washington, Board of Directors.

The ninth annual meeting of the Indiana Speech Association was held in Indianapolis on October 22. The following programs were scheduled:

DEBATE AND ORATORY

"Good High School Textbooks for Debate," Myron G. Phillips, Wabash College.

"The Art of Presenting Facts," Robert B. Huber, Indiana University.

Demonstration of the Oregon style of debate, Rushville vs. Greensburg High Schools.

DRAMATICS

"Dramatics in the Small High School," Margaret McWethy, Clinton High School.

"Six Plays in Search of a Producer," Juanita Jane Rucker, New Castle High School.

"Dramatics in the Gary Schools," Mildred Harter, Director of Auditorium, Gary.

"Practical Play Production Problems," Howard C. Morgan, Earlham College.

SPEECH CORRECTION

"The Treatment of Stuttering," M. D. Steer, Purdue University.

"Speech Defectives in the Indianapolis Elementary Grades," Gray Burdin, Butler University.

"The Speech Correction Program in the Public Schools of East Chicago," Jane Shover, East Chicago, Indiana.

COLLEGE AFFAIRS

"Debate as an Intercollegiate Activity," C. H. Walters, Butler University.

"Content of the Beginning Speech Course," A. H. Monroe, Purdue University.

"The Function of the Speech Clinic," C. M. Loutit, Riley Hospital.

"Analyzing the Play with a View to Production," Foster Harmon, Indiana University.

The annual Speech Festival of Arizona was held in connection with the eleventh annual Spring Fine Arts Festival, at Tucson, from March 30 to April 5. W. Arthur Cable, of the University of Arizona, was in charge of the Festival, which included a number of events: a lecture, "A Needed Educational Program for the Papago and Pima Indians," given by William A. Ellis, in

partial fulfillment of requirements for the B.A. degree in Speech; four one-act plays: *Red Carnations,* by Gila Junior College under the direction of William C. Kauffman; *Manikin and Minikin,* by the University of Arizona under the direction of Rowena Strukan and the supervision of Marguerite Morrow; *The Stronger,* by Phoenix Junior College under the direction of Mary Will Harter and the supervision of J. N. Smelser; and *Moonlight Idyll,* by the Tempe State Teachers College under the direction of Beryl M. Simpson; the eleventh annual State Peace Oratorical Contest; a Poetry Festival, directed by Klonda Lynn, of the Flagstaff State Teachers College; a lecture with demonstrations, "The Education of Handicapped Children in Arizona," by Valentine A. Becker, given in partial fulfillment of requirements for the B.A. degree in Speech; the eighth annual Extemporaneous Speaking Contest; and the seventh annual high school District Oratorical Contest on the United States Constitution.

The Department of Speech of the State College of Washington had for the summer session, in addition to Maynard Lee Daggy, head of the department, and Robert Sandberg, director of the Stagecraft Laboratory, Howard Chenery, director of dramatics in the Central High School of Kalamazoo, Michigan, and Carlyn Winger, of Pacific University. Mr. Chenery offered Educational Dramatics for Secondary Schools, and Advanced Acting; and Mr. Winger, Dramatic Art and Advanced Interpretation.

The Department of Speech of Pacific Union College, California, graduated its first speech majors last June. About 125 of the student body of 500 are enrolled in speech courses. Elsewhere in this issue mention is made of the speaking choirs developed in the department.

The Berlin correspondent of *The London Times* reports that Dr. Goebbels, Minister of Propaganda, has banned speaking choruses throughout Germany. "This is apparently the end of the speaking chorus," the report reads, "which has been one of the most remarkable symptoms of mass tendency in the New Germany. It has been used for the most varied purposes, from the edification of large audiences and wireless listeners to the private enlightenment of individuals."

Reports have been received of WPA Speech Projects in California and in Oklahoma. In California the project, Speech in Education, is sponsored by the State Department of Education, with Dr. Aubrey A. Douglass, Chief of the Division of Secondary Education, supervising. A wide variety of materials have been collected for the use of speech teachers, available on request from the State Department of Education. These items include background materials, and notes and bibliographies on verse speaking, speech therapy, speech tests and measurements, auditorium activities, radio, and apparatus and equipment, as well as a number of other matters. The Oklahoma project has included following the careers of students who achieved success in speech activities in high schools.

The first National Conference on Educational Broadcasting will be held in Washington, D. C., December 10, 11, and 12, in co-operation with the U. S. Office of Education and the Federal Communications Commission, and sponsored by an imposing list of national organizations. The program will include such topics as: schools of the air; radio speech, drama, and music; forums on the air;

organizations of listening groups; radio workshops; writing for radio; and a number of other subjects of interest to many speech teachers. C. S. Marsh, of the American Council on Education, 744 Jackson Place, Washington, D. C., is acting as Executive Secretary for the committee.

The University of Missouri has just granted Bower Aly, Director of Forensic Activities, half-time for his extra-curricular activities; and Loren D. Reid, of the same department, has been given an allowance of time from his teaching schedule to establish and conduct a speech clinic.

A new speech clinic has just been opened in Tucson, Arizona, by V. A. Becker and C. P. Mattingly (husband of Alethea Smith Mattingly, University of Arizona). Both men are graduates in speech from the University of Arizona.

The Harlem Eye and Ear Hospital, New York City, has just established a Voice and Speech Clinic, under the direction of Dr. John Jacob Levbarg.

The Speech Fellowship and Institute held its annual conference in London on July 25. The morning session was devoted to a discussion of the question, "What Is Satisfactory English?" led by Miss Eileen MacLeod, Chairman of the British Society of Speech Therapists, and Miss Edith Riach, lecturer in Speech Training at Moray House Training College, Edinburgh. The afternoon session included a lecture by John Garrett, on "The Place of the Speech Chorus in Modern Drama."

FORENSICS

On Friday, May 8, the sixth annual Speech Tournament was broadcast from Oklahoma City over the NBC Red network.

Pennsylvania State College sponsored this past summer the second six-weeks course in speech activities for high school students and recent graduates. Instruction was in charge of J. F. O'Brien, assisted by Jeannette Burns. Courses were offered in fundamentals of speech, extemporaneous speaking, poetry reading, Shakespeare reading, group discussion, and debate.

The Missouri Junior College Forensic Association held a meeting and debate tournament at Wentworth Military Academy last March. Officers elected were L. E. Atherton, Wentworth Military Academy, President; R. P. Kroggel, Moberly Junior College, Vice-President; and W. R. Roehrs, St. Paul's College, Secretary-Treasurer. The second tournament of the Association will be held in December in Warrensburg, and an oratorical contest is scheduled to be held this fall at Kemper Military School.

The Seventh Annual Debater's Conference for Indiana High School Debaters will be held at Purdue University, December 4 and 5, 1936. At that time, two of the Big Ten universities will debate the public utilities question. The proposition for the Indiana State Debating League this year is, "Resolved: That all electric utilities should be governmentally owned and operated."

Pennsylvania State College inaugurated last year what may prove to be a series of Annual State Debaters' Conventions. Delegates from practically all the colleges in the state were guests of the College at a Debaters' Convention, March 13 and 14. Three topics were presented for consideration and report, and

each delegate was assigned beforehand to a committee for the consideration of one of the topics, and asked to come to the Convention prepared to discuss that topic. Friday afternoon was devoted to the discussion of the topics and the preparation of the reports of the committees. Saturday morning the Convention met for the presentation, discussion, and adoption of the reports, majority and minority, of the several committees. The details of the Convention were worked out by Joseph F. O'Brien, of Pennsylvania State College.

The annual district debate tournament of the Pennsylvania District of the National Forensic League was held at Pennsylvania State College on April 17 and 18. Twenty-three schools participated, with one hundred twenty-five delegates, and eighty-five judges.

The third annual Indiana High School Oratorical Contest will be held at Wabash College on February 13. The Indiana State Intercollegiate Oratorical Contest will also be held at Wabash College, on the preceding evening.

The Pi Kappa Delta debate question this year is on the desirability of congressional action as to maximum hours and minimum wages for labor. The Midwestern question is the desirability of consumers' co-operatives.

Debate coaches from colleges and universities in New York State held their fifteenth semi-annual meeting October 3, at Fordham University.

Tht Intercollegiate contest of the Civic Oratorical League was held at Severance Hall, Western Reserve University, May 8.

The annual Debate Tournament of the Arizona Junior College Speech Arts League was held at the Phoenix Junior College, Friday and Saturday, December 6 and 7, 1935. There was a tournament for men and one for women.

An interesting panel discussion on the question, "Should Hawaii be admitted into the Federal Union as a state?" was held by the University of Hawaii and the University of Arizona, February 24. The University of Arizona team also participated in a manuscript radio debate with the Kansas State College on January 30. A panel discussion with LaVerne College, six students to a side, was held March 2 on the question, "Should Congress adopt the Townsend plan of old-age revolving pensions?" A panel conference followed by a forum period, with four speakers on a side, was held with William Jewell College on the question, "Should Franklin D. Roosevelt be re-elected President of the United States?" A number of regular debates were also held.

The Wabash College Speakers Bureau supplied 140 calls for speeches last year and were obliged to turn down fifty more because of conflicting dates.

DRAMATICS AND VERSE SPEAKING

The Fifth Annual Drama Conference and Demonstration will be held April 3 and 4, 1937, at Indiana University, in connection with the national convention of Theta Alpha Phi.

Students from nine states and two provinces of Canada attended the Institute of the Theatre conducted at Union College, New York, last summer, in con-

nection with the second annual Mohawk Drama Festival. Edward L. Carroll was chairman of the Institute faculty, and Mr. and Mrs. Charles Coburn headed the casting company.

Recent productions at Alabama College have included Wedekind's *Such Is Life*, directed by Walter H. Trumbauer and Ellen Haven Gould; *The Path of Glory*, by L. du Garde Peach; and *Is Life Worth Living*, by Lennox Robinson, both directed by the same staff.

The Senior Class of Athens College, Alabama, presented *Little Women*, under the direction of Thelma B. Goodwin.

Wellesley College has this year organized a course in choral speaking, in which twenty-nine upper-classmen are receiving credit. Miss Cecile de Banke teaches the course and directs the work of the choir.

Speaking choirs have become an important activity at Pacific Union College, which last year had several choirs, one of them a Negro choir. One choir appeared in concert with the Department of Music, providing a third of the program. More than a score of appearances were made in California and Arizona. Charles A. Weniger directs the work of the choir.

Closer co-operation between America's leading dramatists and the non-professional play-producing groups throughout the country is assured as a result of the establishment of the Dramatists' Play Service, Inc., by members of the Dramatists' Guild of the Authors' League of America.

The Play Service will be housed in the offices of the Guild at 9 East 38th Street, New York City. Mr. Barrett H. Clark, author of numerous books on the theater, and for nearly twenty years editor-in-chief for Samuel French, has been selected as executive director.

In addition to handling the non-professional acting rights of plays professionally produced on Broadway, the Play Service will distribute and lease the amateur rights of plays of every sort written by Guild members for the use of schools, colleges, little and community theaters, churches and similar groups, and in some instances publish plays in book or pamphlet form. It will also provide information in regard to plays outside its own fast-growing list.

A national Advisory Board for the new Dramatists' Play Service has just been formed, consisting of Sidney Howard, Kenyon Nicholson, Marc Connelly, Elmer Rice, Martin Flavin, Walter Prichard Eaton, George S. Kaufman, John Golden, Howard Lindsay, Philip Barry, Albert Maltz, John Wexley, Maxwell Anderson, Clifford Odets, George Abbott, John Howard Lawson, Austin Strong, Susan Glaspell, Arthur Hopkins, Fachel Crothers, Robert E. Sherwood, Eugene O'Neill, S. N. Behrman.

The University of Colorado presented Gordon Bottomley's *Culbin Sands* in Denver last April, making large use of the speaking choir. Mrs. Mabel Reynolds was in charge of the production.

Under the direction of John Dolman, Jr., the Players Club of Swarthmore College gave a one-hundredth anniversary production of Gogol's *The Inspector-General*. The junior section, a little later, gave afternoon and evening performances of *Cinderella*.

Los Angeles Junior College Plays and Players presented *The Warrior's Husband,* by Julian Thompson, as their opening production of the current year.

The Shakespeare anniversary was celebrated at Mount Agnes College, Baltimore, last April 23, by a performance of *As You Like It,* under the direction of May E. Myers.

PERSONALS

W. Norwood Brigance is enjoying a leave of absence from Wabash College, and is acting as head of the English Department at the University of Hawaii. Myron G. Phillips is in charge of the department at Wabash in his absence, assisted by Warren W. Shearer. Dr. Brigance is making a survey of the whole problem of Island speech, looking toward the improvement of the conditions described in Professor Wilson's article in this issue.

J. Jeffery Auer is in charge of speech work at Hanover College.

Robert M. Vogel is in charge of the department of speech of Adrian College.

Ray Ehrensberger has accepted a position in the University of Maryland, and will at the same time continue his work for the doctorate at Syracuse University.

Raymond H. Myers, who received his M.A. at the University of Wisconsin last June, has been appointed director of forensics in the University of South Dakota.

John W. Black is head of the newly created Department of Speech in Kenyon College.

Forrest H. Rose is on leave of absence from Southeast Missouri State Teachers College and is studying for his doctorate at the University of Wisconsin. His work is being handled by Upton Palmer, formerly of Sioux Falls College.

Carroll P. Lahman is on leave of absence from Western State Teachers College at Kalamazoo, Michigan, and is working toward his doctorate at the University of Wisconsin. His work at Kalamazoo is being done by Arthur Secord, who spent the past year in graduate study at the University of Michigan.

Charles Van Riper has joined the speech faculty at the Western State Teachers College at Kalamazoo to introduce work in speech correction and establish a speech clinic.

Word has been received of the death in Hutchinson, Kansas, of H. Bruce Perrill, for many years a member of the National Association of Teachers of Speech, and last year a sustaining member.

Donovan Rhynsburger is on sabbatical leave from the University of Missouri, doing graduate work in dramatic production in Yale University. Herbert Hake, dramatic director in the high school at Port Arthur, Texas, is taking his place.

Harold Reese has been added to the speech faculty at Missouri to handle sections in public speaking.

A Correction.—An error was made in the news item in the QUARTERLY JOURNAL for April, which the editor of this department would like to correct. Orville C. Miller, of Vanderbilt University, has not yet been awarded his doctorate by Columbia University, but has completed the minimum course require-

ments. The information given to the editor was erroneous. Needless to say, it did not come from Professor Miller.

IN MEMORIAM

Charles Almer Marsh

Born August 31, 1872.
Married Della Warner at New Lyme, Ohio, March 16, 1897.
Is survived by six children.
B.S. degree, New Lyme Institute, 1894.
Graduate Columbia College of Expression, 1898.
Graduate student, Oberlin College, 1901–02.
Member:

National Association of Teachers of Speech.
California Academy of Social Sciences.
Pi Kappa Delta, National Forensic Honor Society.
(National Secretary, 1918–22; National President, 1922–24)

Positions:

Professor of Public Speaking, Iowa Wesleyan College, 1898–1900.
Instructor Columbia College of Expression, 1900–01.
Professor of Public Speaking, Simpson College, 1902–06.
Director of Jones School of Practical Public Speaking (Chicago), 1906–09.
Professor of Public Speaking, Morningside College, 1909–22.
Assistant Professor of Argumentation, Univ. of Calif. at Los Angeles, 1922–31.
Associate Professor of Public Speaking, University of California at Los Angeles, 1931–36.
Lecturer for three years on the staff of The Chicago Daily News, 1907–09.

Publications:

Practical Speech-Making, in collaboration with Prof. E. D. Shurter.
"Coaching Debate Teams," in *The Forensic,* XVII, October, 1931.
Exercises for the Speaking Voice, 1905 (2nd ed. 1908), 3rd, 1914).
The Challenge of the Cross, a sacred drama, 1915 (Translated into German, Spanish, Chinese, and two Indian dialects).

IN MEMORIAM

Dr. Clarion De Witt Hardy, a teacher of public speaking and debating since 1905, died June 27, 1936 at Evanston, Illinois. During the years from 1905 to 1911, Professor Hardy was Professor of Oratory at his Alma Mater, Dakota Wesleyan University, Mitchell, South Dakota. In 1911, he joined the faculty of Northwestern University, serving in that institution until his death with the exception of five years, 1920 to 1925, during which time he was associated with the publicity department of Swift and Company.

A native of Iowa, Professor Hardy moved to South Dakota in 1900. After graduating from Dakota Wesleyan in 1903, he attended the Cumnock School of Oratory, and was graduated in 1905. Subsequently, Dakota Wesleyan University conferred upon him honorary degrees of A.M. and L.H.D.

Professor Hardy's influence was far reaching. He was active in community and civic affairs in addition to his teaching. The establishment at Northwestern by one of his former students, Owen Coon, of the Hardy scholarships under which eight students are now studying, is a fitting tribute to his influence and memory.

Who's Who Among Contributors

Arleigh B. Williamson (*Speech and the Dominant Cultural Pattern*) has been for twelve years Chairman of the Department of Speech of New York University. Prior to his present appointment, he taught at Western Pennsylvania Institute for the Blind, at Carnegie Institute of Technology, and at Miami University, Oxford, Ohio. He was in charge of the Speakers' Bureau for the City Fusion Party in the New York City campaign that elected Mayor La-Guardia and his ticket. His Bachelor of Arts degree was received from the College of Fine Arts, Carnegie Institute of Technology, and his Master's degree from Columbia University. He is author of *Speaking in Public* (1929). He was President of the Eastern Public Speaking Conference for two terms and President of The National Association of Teachers of Speech during 1935.

William A. D. Millson (*Measurement of Speech Values*) is an instructor in the Department of Speech at Western Reserve University. He holds M.A. and LL.B. degrees from Western Reserve University. He has been a frequent contributor to THE QUARTERLY JOURNAL OF SPEECH.

H. B. Gough (*The Indiana Speech Teacher-Training Situation*) was a former president of his state speech association and was President of the National Association in 1923. He retired September 1, 1936, from his professorship at DePauw University. This year he is teaching as a visiting professor at Berea College.

Eva L. Hesling (*Selecting a Textbook for the Fundamental High School Speech Course*) holds A.B. and M.A. degrees from the University of Michigan. Miss Hesling has taught at Petoskey, Michigan, and is now teaching at Muskegon Central High School, Muskegon, Michigan.

S. J. Crandell (*The High School Speech Teacher and the Community Mind*) is a graduate of Denison University. This year he is working on his M.A. degree at the University of Michigan. He is a member of the faculty of McKinley High School, Canton, Ohio.

Floyd K. Riley (*St. Augustine, Public Speaker and Rhetorician*) is the Head of the Department of Speech, Baker University, Baldwin, Kansas. Prior to his present appointment, he taught at the University of Michigan and at the University of Oklahoma.

Donald Hayworth (*Samuel Gompers, Orator*) was graduated from Grinnell College. His Ph.D. degree is from the University of Wisconsin. He is now in his eighth year as Head of the Department of Speech at the University of Akron. His articles have appeared in *Scribner's, The North American Review, The Psychological Review,* and *The Survey Graphic.* His book on *Oral Argument,* written in collaboration with Robert Capel, has been published by Harper's.

Ross Scanlan (*Rhetoric and the Drama*) is a teacher in the College of the City of New York. He holds an A.B. degree from Cornell, and an M.A. de-

gree from the University of Pittsburgh. He has taught at Pittsburgh, Washington University, Dartmouth, and Cornell.

Bower Aly (*The Scientist's Debt to Rhetoric*) is Assistant Professor of English and Director of Forensics at the University of Missouri. He has done graduate study at the University of Missouri and the University of California. Professor Aly is probably best known as Editor of the Debate Handbook issued annually under the auspices of the Committee on Interstate Cooperation of the National University Extension Association.

Egbert Ray Nichols (*A Historical Sketch of Intercollegiate Debating: II*) is Head of the Department of Speech at the University of Redlands, Redlands, California. He is well known as editor of Noble & Noble's publication, *Intercollegiate Debates*. His *Modern Debating* has just been published.

Lionel Crocker (*The Financial Support of Debating*) is Professor of Speech and Head of the Department of Speech in Denison University, Granville, Ohio. He has taught at the University of Michigan; at Waseda University, Tokyo, Japan; and on the Floating University. He is the author of *Henry Ward Beecher's Art of Preaching*. He served as Vice-President of the National Association in 1934. He is, also, regional chairman of Tau Kappa Alpha.

J. Edmund Mayer (*Personality Development through Debating*) is the debate director at the Topeka Senior High School, Topeka, Kansas. He holds the degrees of A.B. and B.S. from Pittsburg State Teachers College, Pittsburg, Kansas, a Bachelor of Theology degree from Chicago Seminary, and an M.A. degree from Kansas University. He was elected to the Executive Council of the National Association in 1936. Mr. Mayer is the Kansas Chairman for the National Forensic League.

Bryng Bryngelson (*Speech Hygiene*) is Director of the University of Minnesota speech clinic and is acting head of the department. He was graduated from Carleton College in 1916, received an A.M. degree from the State University of Iowa in 1926, and a Ph.D. degree from the same institution in 1931. He has been Treasurer of the American Speech Correction Association. He is a member of the American Psychological Association and of Sigma Xi.

Darrel J. Mase (*A Speech Corrective Program for the Teachers College*) was director of the corrective program for Shady Trails Camp for two years. He is now director of the speech clinic at State Teachers College, California, Pennsylvania. He holds an M.A. degree from the University of Michigan.

Jon Eisenson (*A Study of the Perseverating Tendency in Stutterers*) Brooklyn College, 57 Willoughby Street, Brooklyn, New York.

Esta Pastel (*A Study of the Perseverating Tendency in Stutterers*) is Speech Supervisor of City Schools in Brooklyn, New York.

Florence B. Hubbard (*Can Drama Appreciation Be Taught?*) is a Professor of Speech and Supervising Director of play productions at the University of Southern California.

Georgia Fink (*Can Drama Appreciation Be Taught?*) was formerly Instructor in Speech at the University of Southern California, and is now Regional Director of Research and Publications (Play Bureau) of Federal Theatre Projects.

B. C. Van Wye (*The Efficient Voice in Speech*) is Professor of Speech

at the University of Cincinnati where he is rounding out thirty years as Head of the Speech Department. He received the A.B. degree, cum laude, from Harvard in 1904 and the A.M. degree in 1907. He has taught in Lane Theological Seminary, in Cincinnati Law School, in Summer Schools of Harvard University, in the University of California, and in Asheville (N.C.) Normal. On his sabbatical leave during 1929–30, he made a study of theatres and acting round the world, and a special investigation of speech training and clinics in England. He has contributed articles on Speech to THE QUARTERLY JOURNAL OF SPEECH and other periodicals. He was one of the original founders of The National Association of Teachers of Speech and a Vice-President in 1924.

Esther A. Galbraith (*A Note on Three Choral Readings*) is a teacher of Oral English in the Theodore Roosevelt High School, Washington, D.C.

Frances Pearson (*Speech Training Through Children's Plays*) 630 East Warrington Avenue, Pittsburgh, Pennsylvania.

Sophie W. Downs (*Speech-Chorus Work in the Elementary Schools of Germany*) 1760 Walnut Street, Berkeley, California.

Giles Wilkeson Gray (*A Speech Mechanism Hypothesis*) is Associate Professor of Speech at the Louisiana State University. He received the A.B. degree from DePauw University, the A.M. degree from the University of Wisconsin, and the Ph.D. degree from the University of Iowa. He is co-author of *Bases of Speech*, Gray and Wise, Harpers, 1934.

Robert West (*Speech Training as a Preventive of Neurosis*) is in charge of Speech Correction, both instructional and clinical, in the University of Wisconsin. He has for many years been an officer of the American Speech Correction Association. In this capacity, he has edited the papers and proceedings of the Association since 1930. He is also author of *Purposive Speaking*, published by Macmillan, 1924; and of *The Diagnosis of Disorders of Speech*, published in mimeographed form (Revised Edition, 1936) by The College Typing Company, Madison, Wisconsin. As indicated elsewhere, he is, with Dr. Claude E. Kantner, part author of *Phonetics from the Point of View of English Speech*.

George P. Rice (*Speech from the Evening High School Rostrum*), Albany Evening High School, Albany, New York.

Neil Warren (*Vocal Cord Activity and Vowel Theory*) University of Southern California, Los Angeles, California.

A Correction: In the October *Q.J.* Mrs. Louise W. Davison was erroneously referred to as being connected with the Atlanta Public Schools. Mrs. Davison is a private teacher and is also in charge of the Central Presbyterian Baby Clinic in Atlanta.

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